

Representations of Violence in Literature, Culture and Arts
Conference Abstracts Book 2021

Edebiyat, Kültür ve Sanatta Şiddet Temsilleri
Konferans Özetler Kitabı 2021

REPRESENTATIONS OF VIOLENCE IN LITERATURE, CULTURE AND ARTS

Conference Abstracts Book 2021

EDEBİYAT, KÜLTÜR VE SANATTA ŞİDDET TEMSİLLERİ

Konferans Özetler Kitabı 2021

Editors / Editörler
Sümeyra Buran, Ayşe Şensoy, Mahinur Akşehir, Barış Ağır

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Editors / Editörler
Sümeyra Buran, Ayşe Şensoy, Mahinur Akşehir, Barış Ağır

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EDEBİYAT, KÜLTÜR VE SANATTA ŞİDDET TEMSİLLERİ KONFERANS PROGRAMI

REPRESENTATIONS OF VIOLENCE IN LITERATURE, CULTURE AND ARTS CONFERENCE PROGRAMME

1. GÜN / DAY 1

20 EKİM / OCTOBER 2021

ÇARŞAMBA / WEDNESDAY

11:00 – 12:00 Sanal Salon 1 / Virtual Hall 1
Açılış Konuşmaları / Opening Addresses.
Oturum Başkanı / Chair: **Dr. Neslihan Köroğlu**
Yemek Arası / Lunch Break

13:00 – 14:30 Sanal Salon 1 / Virtual Hall 1
Davetli Konuşmacı / Keynote Speaker
Was the Jack Riper a Slaughterman? Human-Animal Violence and the World's Most Infamous Serial Killer **Prof. Dr. Andrew Knight**
Oturum Başkanı / Chair: **Prof. Dr. Mine Özyurt Kılıç**
Kahve Arası / Coffee Break

15:00 – 16:15			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Panel: Hayvanlar, Ötekiler, Şiddet: Edebiyat ve Medyada İnsan-İnsanolmayan Karşıtlığı	**Sanat ve Mitoloji**	**Short Story I**	**Gendered Violence I**
Şiddet ve Melezleşme: *Robinson Crusoe* ve *Gulliver'in Gezileri*'nde İnsan-Hayvan Bedenleri **Barış Ağır**	Sanatta Şiddetin Temsili: Bir Kez Daha *Guernica* ve Diğer Şeyler **Ali Asker Bal**	Rapes, Murders, Honor Killings: Forms of Violence in Giovanni Verga's Short Stories **Simone Pettine**	The Representation of Violence, Voice and Agency in Sex Trafficking Fiction about South Asia **Sarah Dara**
Kapitalosen'de Hayvan Şiddeti: *Ayı Olmayan Ayı* ve *Duvarların İçindeki Kurtlar* **Başak Almaz**	Sinemada Eğlencelik ve Estetik Şiddet **M. Çağlar Kurtdaş**	Gendered Violence: Agony, Angst and Trauma in the Partition Stories of Sadat Hasan Manto **Prachi Priyanka**	The Screams of Silence: Other Side of Gender-based Violence through Re-reading of a Feminist Text **Sanjana Chakraborty, Dhananjay Tripathi**
Oyuncak Şiddet, Delilik ve Ekofobi **Başak Ağın**	Şiddetin Mitik Temsilleri Üzerine Karşılaştırmalı Bir Değerlendirme **Ülfet Dağ**		
Oturum Başkanı / Chair: **Başak Ağın**	Oturum Başkanı / Chair: **Burcu Taşkın Çömlekçi**	Oturum Başkanı / Chair: **Ambreen Salahuddin**	Oturum Başkanı / Chair: **Sarah Dara**
Kahve Arası / Coffee Break			
16:30 – 17:45			

Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
İngiliz – Amerikan Edebiyatı	**Trauma I**	**Film Studies I**	**Miscellaneous I**
Margaret Atwood'un Distopyasında Şiddet ve Korkunun Kadın Hali: *Ahitler* **Öznur Cengiz Çeliker**	Branded with Fire: Violence and Traumatic Memories in *A Pale View of Hills* by Kazuo Ishiguro **Imen Ben Ammar**	"I think something very important is happening and it's deeply connected to my purpose": The Neo-noir Protagonist and the Violence in *Good Time* (2017) **Andre Francisco**	The Scrutiny of Violence in Contemporary Period through the Play The Scar Test ***Kadriye Bozkurt***
Son Fısıltının Hakikati: Flannery O'Connor'ın "Greenleaf" Öyküsünde Otoimmünite ve Şiddet **Hivren Demir Atay**	Deportation as a Form of Punishment and Violence **Aurelija Daukšaitė-Kolpakovienė**	*Faces of Death*: Simulation, Authenticity and Authenticity within Simulation **Shahbaz Khayambashi**	Prison Literature, Violence and the Scope of Cultural Dissent **Ruqaiyah Zarook**
İngiliz Tiyatrosunda Şiddet Anlatıları **Gamze Şentürk**		Dehumanization Through Violence in *Camp X-Ray* **Betül Ateşci Koçak**	
Oturum Başkanı / Chair: **Ali Asker Bal**	Oturum Başkanı / Chair: **Imen Ben Ammar**	Oturum Başkanı / Chair: **Animesh Bag**	Oturum Başkanı / Chair: **Kadriye Bozkurt**
Kahve Arası / Coffee Break			
18:00 – 19:00			

Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Dilbilim – Çeviribilim	**Tv Series**	**Miscellaneous II**	**Miscellaneous III**
Türk Dilinde Şiddet İçeren İfadeler ve Yapıları **Murat Gök**	"I'm here to learn how to not be raped": Gender, Sexual Violence, and Trauma in *I May Destroy You* **Gülsin Çiftci**	Violence, Race, and Corporate Response(s) in the National Basketball Association (NBA) **Till Neuhaus**	Violent Femininity and Masculinity in Nineteenth Century Romanian Sensation Fiction **Ramona Mihaila**
Cinsel Şiddet ve Küfürlerin Çevirisinde Çevirmen Kararları: Simgesel Sermaye ve Habitusun Etkileri **Burcu Taşkın Çömlekçi**	"The world needs bad men": On Space, Violence and Neo-noir **José Duarte**	Representations of State Violence in Post-Proceso Argentinian Drama (1976-1983) **Khedidja Chergui**	Violence against Women: Actions and New Tools: The Seven Golden Rules of Conduct to Remember **Efstratia Oktapoda**
Oturum Başkanı / Chair: **Hediye Özkan**	Oturum Başkanı / Chair: **José Duarte**	Oturum Başkanı / Chair: **Aurelija Daukšaitė-Kolpakovienė**	Oturum Başkanı / Chair: **Sümeyra Buran**
Yemek Arası / Dinner Break			

20:00 – 21:30 Sanal Salon 1 / Virtual Hall 1
Davetli Konuşmacı / Keynote Speaker
Edebiyat, Kültür ve Sanatta "Yeni" Şiddet **Prof. Dr. Sadık Toprak**
Oturum Başkanı / Chair: **Prof. Dr. Nevin Yıldırım Koyuncu**

2. GÜN / DAY 2

21 EKİM / OCTOBER 2021

PERŞEMBE / THURSDAY

11:00 – 12:15			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Anthony Burgess	**Dalit Literature**	**Film Studies II**	**Miscellaneous IV**
State Violence in Anthony Burgess's *A Clockwork Orange* **Şebnem Düzgün**	Animalizing the Humans and Humanizing the Animals: A Way of Normalising Violence **K. Babu Shankar Rao**	Making the Invisible Visible: Narratives of Modern Slavery in Contemporary Hungarian Cinema **Orsolya Milián**	Violence and Trauma in Austin Clarke's *The Polished Hoe* **Marietta Kosma**
A Clockwork Orange by Burgess: Revisiting the Violence in a Dystopian Fiction **Anuska Guin**	Labour as Violence in Dalit Household: Reading Autobiographical Narratives by Dalit Women **Pratibha**	Who is Responsible? The Politics of Structural Violence in Selected Films **Trayee Sinha**	"There's a journey we must go on, and no more delay": An Interdisciplinary Approach to Violence in *The Buried Giant* **Amalia Călinescu**
"I do what I do because I like to do": Violence, Gender and Incarceration in *A Clockwork Orange* **Jim Clarke**	Sexual Violence: A Reading of Sharakumar Limbale's *Akkarmashi* (*The Outcaste*) **Siva V.**		
Oturum Başkanı / Chair: **Imen Ben Ammar**	Oturum Başkanı / Chair: **Dhanya Raghavan**	Oturum Başkanı / Chair: **Gülsin Çiftci**	Oturum Başkanı / Chair: **Mustafa Büyükgebiz**
Yemek Arası / Lunch Break			

13:00 – 14:15			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Shakespeare	**Body**	**Domestic Abuse and Homicide**	**Contemporary Fiction I**
Who is to blame?: Justifying Violence in *Titus Andronicus* **Begüm Tuğlu Atamer**	The Sadistic Pleasure of Erotic Violence in Angela Carter's *The Magic Toyshop* **Sezgi Öztop Haner**	"She Had Become a Monster, Larger than Life Itself": Victim-Blaming in Daphne du Maurier's *Rebecca* and *My Cousin Rachel* **Amber Moon**	Power, Violence and Resistance in Stephen King's *Rita Hayworth and Shawshank Redemption* **Animesh Bag**
The Winter's Tale and Domestic Violence: Tyranny in the Household **Neslihan Köroğlu**	Capitalism Cashing in on the Female Body-Exploring Commodity Fetishism in Mahasweta Devi's *Breast Stories* **Dhanya Raghavan**	Representation of Marital Violence in Women's Fiction in Colonial Bengal **Aparna Bandyopadhyay**	"So Lethal a Congruence": The Violent Sublime and the Poetics of Ontography in Cormac McCarthy's *Blood Meridian* **Owen Morawitz**
The Violence of Language in *Hamlet, Prince of Denmark* **Pınar Yılmaz**	The Arbitrary Existence of Women: Analysing the Timeless Victimisation of Women through Coetzee's *Disgrace* and Morrison's *The Bluest Eye* **Md Abu Shahid Abdullah**	"Till Death Do Us Part": The Double Burden of Womanhood and Infertility of Afghan Wives in Yasmina Khadra's *The Swallows Of Kabul* and Khaled Hussaini's *A Thousand Splendid Suns* **Assia Kaced**	
Oturum Başkanı / Chair: **Sneha Chakraborty**	Oturum Başkanı / Chair: **Özlem Atar**	Oturum Başkanı / Chair: **Assia Kaced**	Oturum Başkanı / Chair: **Animesh Bag**
Kahve Arası / Coffee Break			

14:30 – 15:45		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Postcolonialism	**Drama I**	**Miscellaneous V**
Epistemic Violence and *Things Fall Apart* **Hediye Özkan**	"Love Leads to Human Life but Hate Kills": Disability and Violence in Linda McLean's *Any Given Day* **Nurten Çelik**	Slow Violence of Toxicity in *The Glister* by John Burnside **Derya Biderci Dinç**
The Impact of Cultural Violence on Cultural Identity in V. S. Naipaul's *Half A Life* **M. Zafer Ayar**	Violence as a Reaction to Traumatic Loss in Debbie Tucker Green's *Stoning Mary* **Seray Bilgin**	Desire to Break Patriarchal Shackle and be Recognised in Anita Desai's *Cry, The Peacock* **Md Abu Shahid Abdullah**
Oturum Başkanı / Chair: **Barış Ağır**	Oturum Başkanı / Chair: **Nurten Çelik**	Oturum Başkanı / Chair: **Selin Şencan**
Kahve Arası / Coffee Break		

16:00 – 17:15		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Poetry I	**Short Story II**	**Trauma II**
A Semiotic Analysis of the Wild Wind in P. B. Shelley's *Ode to the West Wind* **Mustafa Zeki Çıraklı**	Violence Begetting Violence through Memory: Long-Term Destructive Effects of Violence in Katherine Mansfield's "The Fly" **Ekrem Ulus**	A Comparative Reading of Trauma Narratives: Art Spiegelman's *Maus* and Kurt Vonnegut's *Slaughterhouse-Five* **Taner Can**
Patriarchal Violence in Dante Gabriel Rossetti's "The Blessed Damozel" and "Jenny": Over-Idealization and Devaluation of Women **Seçil Erkoç**	Nonviolence vs. Non-Ethics in Harry Turtledove's Story "The Last Article" **Nataliya Krynytska**	Violence, Resistance and Conflict: A Traumatic Study of Avinash Dola's "The Victim" and Sadat Hassan Manto's "Yazeed" **Rayees Ahmad Bhat, Shabina Fatima**
The Violent Mother in Felicia Hemans's "The Wife of Asdrubal" **Priti Das**	When Home is a Prison: Discourse of Emotional Violence in Literary Texts **Senem Üstün Kaya**	Representation of Child Soldiers in English Fiction: Are They the Victims or the Perpetrators of a Military Combat? **Meryem Odabaşı**
Oturum Başkanı / Chair: **M. Zafer Ayar**	Oturum Başkanı / Chair: **Prachi Priyanka**	Oturum Başkanı / Chair: **Assia Kaced**
Kahve Arası / Coffee Break		

17:30 – 18:45			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Posthumanism	**Queer Studies**	**Arts**	**Ecocriticism I**
Posthumanist Call against Violence in Don DeLillo's *Oeuvre* **Muhsin Yanar**	The Black Queer Body as a Site of Contested Space **Taylor D. Duckett**	Reclaiming Indigenous Power: Responding to Narco-violence in Cherán, Mexico **Kristy Masten**	Ecology and Occupation in Kalpish Ratna's *Once Upon a Hill* **Pallavi Narayan**
Human, All Too Human: Violence, Existence, and a Probable Mutation **Sonakshi Srivastava**	Queer Violence in *Vincent River* **Belgin Bağırlar**	Representation as Violence: Epistemic Violence and the Power of Art in De-linking from Violent Epistemologies **Şemsettin Tabur**	Suffering Nature, Suffering Humans: *After London* as a Picture of the Anthropocentric Violence **Kübra Baysal**
Oturum Başkanı / Chair: **Barış Ağır**	Oturum Başkanı / Chair: **Belgin Bağırlar**	Oturum Başkanı / Chair: **Ramit Samaddar**	Oturum Başkanı / Chair: **Kübra Baysal**
Yemek Arası / Dinner Break			

21:00 – 22:30 Sanal Salon 1 / Virtual Hall 1
Davetli Konuşmacı / Keynote Speaker
Spheres of Ecoviolence and Shades of Justice **Prof. Dr. Peter J. Stoett**
Oturum Başkanı / Chair: **Prof. Dr. Mehmet Ali Çelikel**

3. GÜN / DAY 3

22 EKİM / OCTOBER 2021

CUMA / FRIDAY

11:00 – 12:15			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Masculinities	**History and Culture**	**Contemporary Fiction II**	**Miscellaneous VI**
Hegemonic Masculinity, Gender-Based Violence and Exploitation in Dennis Kelly's *Taking Care of Baby* **Muzaffer Derya Nazlıpınar Subaşı**	Violence in Textile: A Closer Look at the Warrior Shawls of Nagaland **Rugmani Venkadatri**	Violence and Masculinities in the Novel *The Divine* by Laura Restrepo as Representation of a Social Reality **Maria del Mar Delgado Ricci**	Poetic Responses to the Violence of the Northern Irish Troubles **J. R. Sackett**
Sexual Violence and Masculinities in Muslim Societies in Tehmina Durrani's *My Feudal Lord* **Mustafa Büyükgebiz**	"Secular iollity": Misogelastism and the Rhetoric of Violence in William Prynne's *Histrio-Mastix* **Selena Özbaş**	The Categories of Violence in Chuck Palahniuk's Novels **Faruk Kalay**	The Paradigms of Elizabethan Rule under the Cloak of Violence: The Dialectics of Coercion and Manipulation **Faten Najjar**
Oturum Başkanı / Chair: **Murat Göç-Bilgin**	Oturum Başkanı / Chair: **Pulkita Anand**	Oturum Başkanı / Chair: **Taylor D. Duckett**	Oturum Başkanı **Faten Najjar**
Yemek Arası / Lunch Break			

13:00 – 14:15		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Poetry II	**Autobiography and Memoir I**	**Environmental Violence**
Suicide as Self-Directed Violence: A Freudian Investigation on Plath's Suicidal Poetry **Neşe Şenel**	From Memories to Words, a Traumatic Time Travel: Transgender Autobiographies from India **Savita Boral, Divyabha Vashisth**	"Time to open your eyes to this genocide": Gojira, Metal Music, Environmental Violence and Activism **Ceren Kuşdemir Özbilek**
Wilfred Owen's Representation of Violence of the First World War in His Poems **Tuğçe Soygül**	*Zami: A New Spelling* against Racism **Pulkita Anand**	From Anthropocene to Chthulucene: The Biomythography of *Begotten* **Penny Papageorgopoulou, Dimitris Charitos**
Oturum Başkanı / Chair: **Mustafa Zeki Çıraklı**	Oturum Başkanı / Chair: **Pratibha**	Oturum Başkanı / Chair: **Niğmet Çetiner**
Kahve Arası / Coffee Break		

14:30 – 15:45			
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3	Sanal Salon 4 / Virtual Hall 4
Drama II	**Gendered Violence II**	**Undergraduate Session**	**Ecocriticism II**
Representations of Violence in Howard Brenton's *Romans in Britain* **Ersoy Gümüş, Cengiz Karagöz** Accidental(!) Killings in Sarah Kane's *Phaedra's Love* **Gamze Şenol, Sena Nur Yıldırım, Samet Güven** Critically Analysing the Physical, Psychological and Natural Violence Shown in Shakespeare's *King Lear* **Sneha Chakraborty**	Revisiting Gendered Violence in Modern Iranian Fiction: Mahmoud Dowlatabadi's *Missing Soluch* **Selin Şencan** Gender-based Violence Represented in Fiction by Women Authors of Pakistan **Ambreen Salahuddin** Margaret Atwood's *The Testaments*: A Portrayal of State Violence Against Women **Elvan Karaman**	Body as a Territory: A Study of Violence Against Women as Portrayed in Partition Literature of India and Pakistan **Adhyeta Mishra** Violence of Masculinity on the Stage as Portrayed in Anthony Neilson's *Penetrator* and Sarah Kane's *Blasted* **Çağan Fırtına** Mapping Pain: The Prism of Violence in Kim Ki Duk's Filmography. **Srimayee Gangopadhyay**	Danger Looming Over Humanity in the Time of an Ecological Crisis in Maggie Gee's *The Ice People* **Niğmet Çetiner** Representation of Environmental Violence in Bilge Karasu's "Hurt Me Not" **Özlem Akyol**
Oturum Başkanı / Chair: **Neslihan Köroğlu**	Oturum Başkanı / Chair: **Selin Şencan**	Oturum Başkanı / Chair: **Savita Boral**	Oturum Başkanı / Chair: **Pallavi Narayan**
Kahve Arası / Coffee Break			

16:00 – 17:15		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Film Studies III	**Autobiography and Memoir II**	**Psychoanalysis**
"My Aunt is not a Witch": Reconceptualizing Violence through the Child's Eye in the Indian Film *Ishu*. **Himaxee Bordoloi, Rohini Mokashi-Punekar** Sexual Violence in Two Bollywood Films of the 1980s **Ramit Samaddar**	Participating in, Witnessing, and Reporting Violence at the U.S. - Mexican Borderlands: Reflections on *The Line Becomes a River* by Francisco Cantú **Özlem Atar** Brains over Bullets: Psychological Violence as a Weapon Imposing Suppression **N. Lavanya**	The Question of Aggressivity in Nietzsche and Psychoanalysis **Yunus Tuncel** Inside the World of the Villain **Derya Oruç**
Oturum Başkanı / Chair: **Şebnem Düzgün**	Oturum Başkanı / Chair: **Shahbaz Khayambashi**	Oturum Başkanı / Chair: **Divyabha Vashisth**
Yemek Arası / Dinner Break		

20:00 – 21:30 Sanal Salon 1 / Virtual Hall 1
Davetli Konuşmacı / Keynote Speaker
Human Violence / Post-Human Post-Violence **Dr. Francesca Ferrando**
Oturum Başkanı / Chair: **Assoc. Prof. Dr. Sümeyra Buran**

21:45 – 22:00 Sanal Salon 1 / Virtual Hall 1
Kapanış Konuşmaları / Closing Addresses

WAS JACK THE RIPPER A SLAUGHTERMAN? HUMAN-ANIMAL VIOLENCE AND THE WORLD'S MOST INFAMOUS SERIAL KILLER

Andrew Knight

Keynote Speech

The identity of Jack the Ripper remains one of the greatest unsolved crime mysteries in history. Jack was notorious both for the brutality of his murders and also for his habit of stealing organs from his victims. His speed and skill in doing so, in conditions of poor light and haste, fueled theories he was a surgeon. However, re-examination of a mortuary sketch from one of his victims has revealed several key aspects that strongly suggest he had no professional surgical training. Instead, the technique used was more consistent with that of a slaughterhouse worker. There were many small-scale slaughterhouses in East London in the 1880s, within which conditions were harsh for animals and workers alike. The brutalizing effects of such work only add to concerns highlighted by modern research that those who commit violence on animals are more likely to target people. Modern slaughterhouses are more humane in some ways but more desensitizing in others, and sociological research has indicated that communities with slaughterhouses are more likely to experience the most violent of crimes. The implications for modern animal slaughtering, and our social reliance on slaughterhouses, are explored.

Andrew Knight is originally from Australia, and ever since helping launch Australia's campaign against the live sheep trade to the Middle East in the early 1990s, he has tried to advocate on behalf of animals. For nearly a decade prior to 2012 I practiced veterinary medicine, mostly around London. In 2013 – 2014 he directed the Clinical Skills Laboratory and taught animal ethics, welfare, veterinary practice management, and surgical and medical skills at one of the world's largest veterinary schools in the Caribbean. He is now Professor of Animal Welfare and Ethics, and Founding Director of the University of Winchester Centre for Animal Welfare, Adjunct Professor in the School of Environment and Science at Griffith University, Queensland, EBVS European and RCVS Veterinary Specialist in Animal Welfare Science, Ethics and Law, American and New Zealand Veterinary Specialist in Animal Welfare, Fellow of the Royal College of Veterinary Surgeons, and Principal Fellow of Advance HE. He has around 150 academic and 80 popular publications, an extensive series of YouTube videos, on plant-based companion animal diets, climate change and the livestock sector, invasive animal research, educational animal use, humane clinical and surgical skills training, and other animal welfare issues.

EDEBİYAT, KÜLTÜR VE SANATTA "YENİ" ŞİDDET

Sadık Toprak

Davetli Konuşmacı / Keynote Speech

Adli Tıp, günlük pratiği içinde her türlü şiddetle karşılaşmakta ve her olayı tekil biçimde ele almaktadır. Diğer bir deyişle, Adli Tıp her bir şiddet mağdurunu ve saldırganı tekil vakalar olarak değerlendirerek raporlar. Ancak, her türlü şiddetin; Fiziksel, Cinsel, Duygusal, Ekonomik istismar, ve İhmal, çocuk/kadın/yaşlı istismarı ya da mobbing olsun, belli karakteristikleri bulunmaktadır. Şiddet mağdurları, saldırganlar ve mağdur saldırgan ilişkisi, içinde yaşanılan toplum ve zamanla yakından ilişkilidir. Zaman içinde, hem kurbanlar hem de saldırganların karakteristikleri değişebilmektedir. Ayrıca şiddetin yöntemleri de zaman ve içinde yaşanılan toplum ile çok yakında ilişkilidir. Şiddetin paternleri, edebiyat ve sanatta kendine yer bulmaktadır. Aynı şekilde, şiddetin farklı türlerini kültürümüzün birçok noktasında tespit etmek mümkündür. Örneğin sosyal medya, şiddetin en kontrolsüz ve anonim biçimiyle izlenebileceği bir alandır. Edebiyat ve sanatın çeşitli dallarında şiddet yeniden üretilmekte, hem saldırganın hem de kurbanın rolleri yeniden dağıtılmaktadır. Ancak en dikkat çekici gelişmeler sosyal medyada yaşanmaktadır. Şu ana dek var olmayan şiddet biçimleri ortaya çıkmaktadır. İşin ilginç tarafı, yeni ortaya çıkan bu şiddet biçimleri konusunda yasal düzenlemeler bulunmamaktadır. Örneğin sosyal medya üzerinden yapılan cinsel saldırı vakalarının hukuki açıdan nasıl değerlendirileceği ciddi bir tartışma konusu olarak ortaya çıkmaktadır. Benzer biçimde, yeni ortaya çıkan şiddet biçimleri karşısında, tıbbi yaklaşımlarımızda sınırlıdır. Örneğin online akran şiddeti, internet üzerinden yapılan cinsel saldırılar veya online mobbing yepyeni şiddet tipleri olarak hem edebiyat ve sanatta, hem de hayatın içinde ortaya çıkmaktadır. Özetle; edebiyat, kültür ve sanatta şiddet sürekli evrilmektedir. Tıp ve hukuk, yeni ortaya çıkan şiddet biçimlerini anlamaya ve gerektiğinde mücadele etmeye çalışmaktadır.

Anahtar kelimeler: adli tıp, şiddet, cinsel saldırı, mobbing, akran şiddeti

Sadık Toprak İstanbul Üniversitesi Cerrahpaşa Tıp Fakültesinden mezun olduktan sonra, aynı fakültede 1999 yılında Halk Sağlığı uzmanlık eğitimimi tamamladı. Ardından 2003 yılında Adli Tıp Kurumunda Adli Tıp Uzmanı ünvanını alarak ayrıldı. 27 adet uluslararası ve 28 adet ulusal bilimsel dergilerde yayınlanmış makalesi bulunmaktadır. 57 adet uluslararası ve ulusal bilimsel kongre sunumu vardır. Çok sayıda kitap ve kitap bölüm yazarlığı bulunmaktadır. Hem TÜBİTAK hem de uluslararası kurumlardan alınmış, çeşitli bilimsel projelerde proje yürütücüsü olarak görev aldmıştır. Halen İstanbul Üniversitesi Tıp Fakültesinde Adli Tıp Anabilim Dalı Öğretim Üyesi olarak görev yapmaktadır.

SPHERES OF ECOVIOLENCE AND SHADES OF JUSTICE

Peter J. Stoett

Keynote Speech

This talk will highlight several interpretations of the evolution of ecoviolence (violence against the earth with or without human exploitation and rights violations). Spheres include resource scarcity (real and manufactured), environmental crimes (including governance corruption), military ecocide (warfare and preparatory), sustained negligence, and others. The presentation will then situate the discussion in terms of the pursuit of environmental, climate, and biodiversity justice; the need for freedom of speech and protest; the fight against corruption; and the need to avoid exacerbating ecoviolence while pursuing its mitigation.

Peter Stoett's main areas of research expertise include international relations and law, global environmental politics, and human rights; he is especially interested in critical perspectives on the many nuanced intersections between these themes. Current research focuses on biodiversity conservation policy, transnational environmental crime, marine pollution prevention, climate justice, and Canadian-American environmental relations. He has also worked extensively on genocide and war crimes prevention and punishment. Prior to joining Ontario Tech University, Dr. Stoett was Director of the Loyola Sustainability Research Centre, and Chair of the Department of Political Science, at Concordia University in Montreal, Québec. Currently, he is co-chairing the first global assessment on invasive alien species conducted by the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES). He has also worked with the United Nations Environmental Program (UNEP) as a Coordinating Lead Author on the sixth flagship Global Environmental Outlook report (which won the 2020 Association of American Publishers' Prose Awards Category Excellence Winner for environmental science), and was a contributing expert on the 2020 IPBES Workshop Report on Biodiversity and Pandemics. Dr. Stoett has written, co-written and co-edited more than 10 books and more than 55 peer reviewed articles, chapters in edited books, and occasional papers.

HUMAN VIOLENCE / POST-HUMAN POST-VIOLENCE

Francesca Ferrando

Keynote Speech

Dr. Francesca Ferrando will be in dialogue with Dr. Sümeyra Buran on the topic of human violence and post-human post-violence.

Francesca Ferrando teaches Philosophy at NYU-Liberal Studies, New York University. A leading voice in the field of Posthuman Studies and founder of the Global Posthuman Network, she has been the recipient of numerous honors and recognitions, including the Sainati prize with the Acknowledgement of the President of Italy. She has published extensively on these topics; her latest book is Philosophical Posthumanism (Bloomsbury 2019). In the history of TED talks, she was the first speaker to give a talk on the topic of the posthuman. US magazine "Origins" named her among the 100 people making a change in the world.

Sümeyra Buran is an Associate Professor of English at Istanbul Medeniyet University (IMU) and a Visiting Ass. Professor in the Department of Gender and Sexuality Studies at the University of California Riverside (UCR) since she was awarded a research grant by the Scientific and Technological Research Council of Turkey (TUBITAK) in 2018. She is the founding and coordinating editor of *Journal of Posthumanism*, the editor of *Posthumanism Series* by Transnational Press London, the editor of a collection *Edebiyatta Posthümanizm* (*Posthumanism in Literature* 2020), co-editor of a collection *Religious Futurisms* (2022), and co-editor of a collection *Beyond the Occident: Perspectives on Past, Present and Speculative Future in Fiction, Art, Media and Film* (2022) to be published by Routledge. Also, she is a scientific coordination committee member of the European Observatory on Femicide (EOF), a committee member of BIPOC at the International Association for the Fantastic in the Arts (IAFA), and a country representative (Turkey) at the Science Fiction Research Association (SFRA).

BODY AS A TERRITORY: A STUDY OF VIOLENCE AGAINST WOMEN AS PORTRAYED IN PARTITION LITERATURE OF INDIA AND PAKISTAN

Adhyeta Mishra

India achieved independence in 1947 at the cost of a truncated nation, birth of a separate nation, displacement, exodus and widespread riots that claimed the lives of hundreds and thousands of civilians and unleashed heinous crimes against women in the form of rape, loot and murder. Strangely, the Bharat mata (the icon that sounded the clarion call for the independence movement) had her arms axed off by her own Parashuramas. The problematic backlashes of the idolization of nation as mother would engage us in the search for its roots in the eternal power dynamics, nation and nationhood being such archetypes for ages. In fact, national borders and territorial boundaries are seemingly innocent geographical constructs but in reality, a male power construct at the core. Hence, when a nation is imagined as a woman and the female body represents national territory, the archetypal power game becomes all the more evident. Mother India happens to be either a deity (Abanindranath Tagore's image) or a mother in tatters, repeatedly dishonoured by the men of an alien land, whose deliverance from evil rests entirely on her sons (not daughters, ironically). That hundreds and thousands of countrymen are being urged to fight for the sake of a woman's honour, reflects on the importance given to the 'sanctity' of a female body and how it is equated with the 'sanctity' of the national land. This is the reason why whenever two nations or communities have been at arms against each other, women have been the first pawns of the animosity, for violation of a female body amounts to violation of the honour of a nation. In my paper, I intend to explore this tendency of appropriating a woman's body with a material territory, focussing majorly on partition literature and how this idea has been dealt with by authors writing on two warring nations and communities.

Keywords: Violence, Partition, India, Pakistan, Women

Adhyeta Mishra is an undergraduate student of Jadavpur University, Department of Comparative Literature, Kolkata.

SANATTA ŞİDDETİN TEMSİLİ: BİR KEZ DAHA *GUERNICA* VE DİĞER ŞEYLER

Ali Asker Bal

Sanat, ancak, gerçeğin ve gerçekliğin bilgisine başvurma eyleminin bir bileşeni olduğu ölçüde yaşamın değiştirip dönüştürülmesinde rol oynayabilir. Sanatçılar, yalnızca vahşet sahnelerini insanlığın belleğine kazımakla yetinmemiş; şiddeti bütünsel bir neden sonuç ilişkisi içinde algılamaya çalışmışlardır. Şiddet karşıtı protestonun sanattaki en önemli yapıtı kuşkusuz Pablo Picasso'nun *Guernica* adlı anıtsal resim çalışmasıdır. Resim, 1937'de İspanya İç Savaşı'nda, Nazi Almanyası'na ait bombardıman uçaklarının, Bask bölgesinde "Guernica" adlı küçük bir kasabayı bombalamasını anlatmaktadır. Resim, aynı yıl, Paris'teki 1937 Dünya Fuarı'nda İspanya'ya ayrılan bölümde sergilenmiştir. Büyük bir ilgi ile karşılanınca ufak bir dünya turuna çıkarılmıştır. *Guernica,* savaşın yarattığı trajedinin anımsanması, savaş karşıtı düşüncenin ve barışın sembolü haline gelmiştir. *Guernica*'nın şiddet temsili konusunda çok tanınan, estetik bir yapıt olmasının asıl nedeni çok derinlerde öznellik taşıyan bir yapıt olmasıdır. Picasso, yaşanmış bir olayı, diyalektik bir görme biçimi (Kübizm) ve imgelerle canlandırmıştır. "Aynının temsili" yerine, olup bitenlerin duyumsamalarını imgelemindeki eşdeğer sembolleri kullanarak biçimlendirmiştir. Resimde, yıkılmış kentler, bombardıman uçakları, patlamalar olmadığı gibi; olayın geçtiği İspanya ve suçlanacak bir 'düşman', kahramanlık ve hamasetin izleri de yoktur. Şiddet göstergelerinin yokluğuna rağmen, yapıttın son derece güçlü bir protesto içerdiği sezilir. Bedenler, uzuvlar (el ayak, taban, atın dili, annenin memeleri, gözler vb.) acıyı insanlığın teninde güçlü bir protestoya dönüştürmüştür. *Guernica*'yı özel kılan, yaşanmış tarihsel referansların gerçekliğinden öte, resmin bir yapıt olarak, bütünsel yapılanmasına dair diyalektiğin çok yönlü ele alınışıdır. Böylelikle, *Guernica*, dünya üzerinde yaşayan tüm halkların şiddet karşıtı anıtı olarak kabul edilmiştir. Bu anlamlarıyla yapıt, şiddet karşıtı sanatçı tavrının ve politik sanatın manifestosunun evrensel mirasını simgelemektedir. O, şiddet temsili konusunda diğer sanatçılara da esin kaynağı olmuştur. *Guernica*, temsilinde asıl tartışılması gereken konu, şiddet olgusunun daha yoğunlaşarak devam ettiği gerçeğidir. Resmin üretiminin üzerinden daha üç yıl geçmeden, yine Nazi Almanya'sı tarafından kurulan toplama kampları, insan yok etmede sistematik imha kurumları olarak düzenlenmiştir. Kendisi de Nazi zulmüne uğrayan Frankfurt Okulu kuramcılarından Adorno, "Auschwitz'den sonra şiir yazılamaz!" şeklinde, 20. yüzyılın en trajik cümlesini kurmuştur. Günümüzde de şiddet, farklı boyutlarda insanlığın gündeminin önemli bir başlığı olmayı sürdürmektedir. Sanatçılar, şiddet kaynaklı yaşanan toplumsal travmalara kayıtsız kalmamakta, sanatsal üretimlerinin bir parçası yapmaktadırlar. Uygarlığın savaş ve şiddet sarmalını halen aşamadığı bir gerçeklikte, sanatçılar, sanatın insan algısında derin etkiler yaratma yeteneğini kullanmaya devam etmektedirler. Bu incelemede, sanatın şiddeti temsil sorunu, örnek sanatçı tavırları ve sanat yapıtları üzerinden tartışılacak ve irdelenecektir.

Anahtar Kelimeler: Sanat, Resim, İmge, Guernica, Şiddet.

Ali Asker Bal lisans, yüksek lisans ve sanatta yeterlik programlarını İzmir, Dokuz Eylül Üniversitesi'nde tamamladı (1993/2009). Sırasıyla Cumhuriyet Üniversitesi, Dokuz Eylül Üniversitesi ve Mardin Artuklu Üniversitesi'nde çalıştı (2001/2017). Yurtiçi ve yurtdışında birçok sanatsal etkinliğe katıldı. Yayınlanmış çok sayıda makale, yazı ve kitap çalışmaları vardır. Halen Osmaniye Korkut Ata Üniversitesi, Mimarlık, Tasarım ve Güzel Sanatlar Fakültesi, Resim Bölümü'nde öğretim üyesi olarak çalışmaktadır.

"THERE'S A JOURNEY WE MUST GO ON, AND NO MORE DELAY": AN INTERDISCIPLINARY APPROACH TO VIOLENCE IN *THE BURIED GIANT*

Amalia Călinescu

If *The Buried Giant* had been intended as a historiographic metafiction, its setting could have been replaced with recent locations having witnessed great wars, but then the author Kazuo Ishiguro would have unwillingly written a reportage-like novel instead of a historical fantasy dealing with magical ways of forgetting past atrocities in order to secure a peaceful future. While in his previous novels Ishiguro introduces only mental monsters, in *The Buried Giant* the characters are sent searching for their forgotten past in a pots- Arthurian England with ogres that carry off children, pixies that render people ill, and dragons that erase all memories. Despite such evil creatures, there is peace between Britons and the Saxon immigrants, since neither nation is any longer driven to defend its collective identity. There are basically two types of human relations: cooperation and competition. While personal, communal, societal and national history cannot exist outside the memory spectrum, being able to retain every aspect of existence entails both positive and negative emotions. Worse yet, later perspectives often add to the original grudge or dislike, rendering crude feelings stronger with the passage of time. In other words, Ishiguro points out that, in hindsight, nothing else will be remembered, apart from the bloodiness of the useless wars and the failure of keeping Britain ethnically pure. Moreover, what seemed at the time the right thing to do – fighting for keeping the boundaries of the country safe – becomes, in retrospect, exactly the opposite. The current study proposes an interdisciplinary analysis of *The Buried Giant*, mainly drawing upon psychology, game theory and behavioural economics to convey personal and collective violence in connection to state, power, racism, trauma and spatio-temporal mobility. In the end, all events stem from choices and decisions, which are essentially emotional.

Keywords: violence, journey and mobility, game theory, behavioural economics interdisciplinarity, *The Buried Giant*

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'SHE HAD BECOME A MONSTER, LARGER THAN LIFE ITSELF': VICTIM-BLAMING IN DAPHNE DU MAURIER'S *REBECCA* AND *MY COUSIN RACHEL*

Amber Moon

The female protagonists of Daphne du Maurier's *Rebecca* (1938) and *My Cousin Rachel* (1951) are victims of domestic abuse and ultimately femicide by their intimate partners. Yet, both are represented as 'bad' women and even as bearing some responsibility for their own deaths, rather than as victims. I will argue that both Rebecca and Rachel fall short of what Nils Christie named 'The Ideal Victim' and that it is this representation that problematises their portrayal as victims. In addition, the narrative viewpoints of the novels feed into this characterisation in that as both are deceased at the novel's opening, they are unable to tell their own stories. In fact, the narration of *Rebecca* is from the viewpoint of the perpetrator's second wife, the unnamed narrator, who I will argue is also a victim of coercion by her husband and therefore unable to question her husband's depiction of his former wife. Meanwhile, in *My Cousin Rachel*, the narration is controlled by the perpetrator of domestic homicide himself, Philip Ambrose, who, whilst recounting his violent actions and coercive control of Rachel, also controls the narrative and is able to present Rachel as a possible perpetrator of violence herself. I will argue that through these narratives, du Maurier is able to replicate the victim-blaming attitudes of society towards victims of domestic abuse and domestic homicide. For, the reader of these texts is encouraged to side with the perpetrator and instead question the victim's morality. Thus, du Maurier reveals how perpetrators are able to manipulate those around them by taking control of the narrative after homicides and that the very act of reading itself may result in the reader becoming complicit in the victim-blaming of those murdered by abusive partners.

Keywords: violence, domestic abuse, domestic homicide, responsibility, victim, survivor, perpetrator, ideal victim

Amber Moon is a PhD student at St Mary's University, Twickenham. Her research area is the representation of domestic and sexual abuse in the Gothic novels of Daphne du Maurier and Stephen King. Her current research interests are the Gothic, gender, trauma theory, domestic and sexual abuse and intergenerational violence.

GENDER-BASED VIOLENCE REPRESENTED IN FICTION BY WOMEN AUTHORS OF PAKISTAN

Ambreen Salahuddin

This paper explores works of twenty-six women fiction writers of Pakistan. The women writers chosen for this study include women writing fiction in six different languages. Grounded theory has been used in this qualitative research to explore texts and sub-themes of gender-based violence are extracted through thematic analysis. The sub-themes include and are not limited to sexual, physical, psychological and emotional violence. It is seen that the focus of women writers has mostly been the representation of violence on women by men. There are rarely any stories, novellas or novels written which explore violence on men by women, or violence on transgender by men or women. The reasons of this trend are also discussed.

Keywords: Pakistani women writers, feminist archetype, Images of women, Pakistani fiction

Ambreen Salahuddin is currently an Assistant Professor of Gender Studies at University of Management and Technology, Lahore, Pakistan. She did her PhD in Gender Studies at the Institute of Social and Cultural Studies, University of the Punjab. Her area of research is Gender and Literature. Title of her PhD thesis is "Women's lives and images: Traditional Symbolism in Pakistani Fiction". Dr Ambreen Salahuddin has teaching experience of around 15 years as University Faculty at LCWU and UMT. She has five books to her credit. Her research work entitled *Feminism in Modern Urdu Poetesses* published in 2005, is included in syllabus of Gender Studies at various universities. Research areas of her interest are gender and literature, gender identities, feminism, fiction, women writers, entrepreneurship, women vendors and theological debates.

'I THINK SOMETHING VERY IMPORTANT IS HAPPENING AND IT'S DEEPLY CONNECTED TO MY PURPOSE': THE NEO-NOIR PROTAGONIST AND THE VIOLENCE IN *GOOD TIME* (2017)

Andre Francisco

Good Time (2017) is a film directed by the brothers Benny and Josh Safdie that explores the journey of Connie Nikas (Robert Pattinson) through the obscure and criminal nights of New York City. After an attempted bank robbery, Connie and his disabled brother Nick (Benny Safdie), are chased by the police, with Nick ending up arrested, beaten up in jail and taken to the hospital. Desperate to free his brother, Connie embarks in a violent journey in a film that uses several neo-noir tropes. Neo-noir is a complex concept to define. As Mark T. Conard states: 'The term neo-noir describes any film coming after the classic noir period that contains noir themes and the noir sensibility' (2007). By presenting itself as a continuation of noir, neo-noir expands the boundaries of the genre, updating and revitalizing it, while maintaining the feeling of alienation and pessimism (Luhr, 2012). Noir films delve into new forms of violence related to the anxiety, greed and oppression that were emerging in American society in the 40's and the 50's. 'Neo-noir functions in a similar way, tracking emergent social patterns of its times' (Conard 2007). Therefore, in neo-noir, the violence perpetrated by the protagonists can be interpreted as a response to the social environment and to the modern experience. Thus, the purpose of this communication is to explore how violence (emotional and physical) is represented in the Safdie brothers' *Good Time* and how its protagonist sees it as the only solution to his problems. Trapped by his social environment and by the condition of his brother, Connie takes advantage of others by assaulting them emotionally and physically as way to survive. Moreover, it aims to analyze how *Good Time* uses some neo-noir tropes to depict violence, anxiety and alienation and how the main character embodies the typical neo-noir protagonist.

Keywords: violence; neo-noir; Good Time; alienation; Safdie Brothers.

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A HISTORY OF VIOLENCE: AN EXPLORATION OF THE GLORIFICATION AND REALITIES OF VIOLENCE IN MEDIA

Andrew Bulmer

As long as there have been stories, violence has been glorified. Perhaps the primary reason for this is violence's inherent links to drama: drama thrives on conflict, and few aspects of life are as wrought with conflict as acts of violence, and few displays of it are so dramatic. With the development of cinema, the violence on display in theatre was able to be visualised more effectively. Ultimately however, in the wake of convincing violence being glorified in films, it came to be brought into question by the very same medium. *A History of Violence* (2005), for which my proposal is named, uses glorification of violence, juxtaposed against more realistic scenes of injury and suffering, to draw attention to and comment on this paradigm. The clearest example of this during the inciting incident, which acts as a thesis statement for the film. An apparently unassuming diner owner heroically, and while demonstrating immense skill, fights off a group of armed assailants, but the cheers of the patrons and the pride of the protagonist are dampened as the film cuts to one of the attackers lying on the floor, his nose shattered, blood streaming from it, as he burbles in his own blood. A more classic example of this kind of contrast is *Rashomon* (1950). Which intriguingly uses its multiple accounts of a single event not only to glorify violence, but to prevent its horrific side in two ways, firstly in a melodramatic, overly theatrical way and finally, in the film's final, truthful depiction of events, as pathetic, embarrassing, clumsy and sad. I intend to consider further examples of the juxtaposition of glorified and realistically rendered violence and to open further discussion.

Keywords: Power, Violence and Resistance in Stephen King's *Rita Hayworth and Shawshank Redemption*

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POWER, VIOLENCE AND RESISTANCE IN STEPHEN KING'S *RITA HAYWORTH AND SHAWSHANK REDEMPTION*

Animesh Bag

If freedom is the fundamental right of human subject, prison would be the most violent space. Prison functions as 'total institution', a structured locale of punishment and reform where every subject is *corrected* under the regulatory carceral 'TimeSpace'. The authority maintains strict surveillance to manufacture 'docile body' in such despotic setting. The penal architecture, its spatial dimensions what Jacques-François Blondel terms as 'architecture terrible' takes an important role in maintaining this violent power-space relation. The penal authoritarian setting produces exhaustion of human energy and phenomenological crisis. The small cell bloke especially the solitary confinement creates a vacuum within the inmates' subjectivity. Since the prisoners are being deprived of any concrete relation, living in bare minimal human activity, their sense of existence in the world works against their ontological structure as opposed to free everyday activity of outside. On the other hand, prison inmates can be seen to develop personal bonding, foster a sense of hope of rebuilding life outside as well. Such existence of human agency aggravates contradiction in our thinking of prison simply as an autocratic space. Stephen King's *Rita Hayworth and Shawshank Redemption* and the later film adaptation of Frank Darabont become a landmark in prison literature. The generic prison story with an unjustly convicted hero and his final escape under King's caliber excels its typicality as it is able to illustrate the 'horrality' of prison as well as uphold friendship, corruption, prison gang culture, the condition of prison library, mostly the neglected parts of the penal world. So, this paper would be focusing on the two different spatial dimensional of prison space exploring how the violent disciplinarian space in one way constructs the penal body and the punitive subject in other way subverts the power hierarchy. It suggests that where there is violence, there will be resistance too. How the prisoner adopts material and imaginative 'tactics' to defy the regimental control will also be observed in this connection.

Keywords: Carceral space, Prison Violence, Body, Agency, Subversion, Tactics

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Anchalik Itihas O Loko-Sanskriti Charcha Kendra, Consortium Journal etc. His forthcoming articles will be published from Orient Blackswan, Gangchil, Dey's, Yearly Shakespeare and others. Mr. Bag will be editing a special issue of Café Dissensus, USA on the contemporary horror cinema in 2022. He has delivered lectures as a resource person at various colleges including Bashirhat College, Gour Mahavidyalaya, Malda, Marshaghai College, Orissa, Midnapore College etc. He has presented papers in national and international seminars and conferences like Nineteenth Century Studies Association, Rochester, Texas State University, USA, University of Sheffield, UK and notable others. His related domains of specialization are nineteenth century studies, postcolonial studies, horror literature, critical theory and continental philosophy.

A CLOCKWORK ORANGE BY BURGESS: REVISITING THE VIOLENCE IN A DYSTOPIAN FICTION

Anuska Guin

Violence in literature is very perspective-oriented, people ought to analyze human-to-human relationships, cultural differences, author's individual psychology, and many more. *A Clockwork Orange* by Anthony Burgess involves many violent acts and scenes and has many postmodernist essences which include dystopia, fragmentation, and thematization of political issues. Violence can be a multi-faceted phenomenon. This text is about a not-so-far dystopian totalitarian state, set in England and the author establishes the fact that after World War II, the world has been trapped in the evil closet of the human race. Weaving a dystopian state-based fiction with the 'Cold War' was common for a brief period. Using violence as one of the main themes of the novel, Alex, the sociopath protagonist used violence as his identity. Alex and his 'droogs' were local street gangs who spread violence, also the indirect representation of the seventies' theme 'sex, drugs, and rock 'n' roll' can be witnessed clearly. Violence here can be a question of morality, what is good and what is evil is judged by an individual. Freedom is more important than morality here, we see that Alex experiences a sense of freedom through violence, in other words, the character feels 'more alive'. The novel wants to establish the fact that the importance of free will is very important and the hypothetical government, which has been negatively portrayed by the author, wants to take away the freedom of choice. The paper will delve into different facets of violence in this dystopian fiction. The paper revolves around how Burgess had depicted dystopia and choice together, used Nadsat as a medium of violence, illustrated the sheer importance of being "humane", focused on Alex's unusual music taste, outlined the Totalitarian State's hypocrisy in implementing the Ludovico Technique and more. This is indeed fascinating to witness that how most of the elements of the novel are ultimately connected to violence at the end.

Keywords: violence in literature, dystopia, Anthony Burgess, Cold War, totalitarianism.

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REPRESENTATION OF MARITAL VIOLENCE IN WOMEN'S FICTION IN COLONIAL BENGAL

Aparna Bandyopadhyay

The proposed paper originates from an urge to explore the mindscapes of respectable elite women in colonial Bengal and understand how they negotiated marital violence in their quotidian existence. The paper will take a sneak peek into women's lived experiences of domestic/ marital violence in this milieu and identify the voices they raised in protest against such violence. My forays into the autobiographies and memoirs penned by women in this period did not adequately answer my queries. I was pitted against carefully strategised life narratives that crafted socially acceptable selves, with studied silences and only a slippage here and there. It was at this juncture that I decided to critically re-read the fiction authored by women in this era. I found that women's fiction could throw some light on the terrain I wished to chart, shedding significant light on a woman's lived experiences of violence, of exploitation and abuse, and her attempts to negotiate and at times confront patriarchy in her everyday life. Deploying the cathartic outpourings of women writers in novels and short stories, I will try to delve, in the proposed paper, into the turbulent and subversive mindscapes of women that lay hidden beneath trappings of passivity and apparent subservience to patriarchal norms and values. Using women's fiction as a tool for unraveling their everyday negotiations with domestic/intimate partner violence, I wish to vindicate the importance of fiction authored by women as a source of women's history.

Keywords: Autobiographies, fiction, violence, women, patriarchy

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"TILL DEATH DO US PART ": THE DOUBLE BURDEN OF WOMANHOOD AND INFERTILITY OF AFGHAN WIVES IN YASMINA KHADRA'S *THE SWALLOWS OF KABUL* AND KHALED HUSSAINI'S *A THOUSAND SPLENDID SUNS*

Assia Kaced

From 1979 to 2002, Afghanistan witnessed long years of endless wars and conflict with thousands of people killed, children orphaned, and families shattered. The terror that inhabited the cities and streets of the country spread to the houses and reached families and individuals. No one was speared. The novels that describe that era in the history of Afghanistan, although fictional, portray the killings, bombings, and mass destruction in a heartbreaking way. Yasmina Khadra's *The Swallows of Kabul* (2002) and Khaled Hosseini's *A Thousand Splendid Suns* (2007) both describe the horrors that characterized the period. They also describe the fate of the least advantaged people in these wars of hatred and vengeance. Women. The latter, in the two novels, are victims to the religious fanaticism, social conservatism, and political despotism of their society and of the spouses they have been forced (either by their parents or by circumstances) to marry. Considered of lower social status than men, married women, in the two novels, are systematically and severely beaten by their husbands for the smallest reason. Their lives are filled with pain and fear. They are assaulted regularly and savagely with no chance to escape and no hope for help. Based on postcolonial and feminist literary theories on alterity, subjugation, otherness, alienation, and power relations, my presentation intends to shed light on the way political and social processes in the two selected novels support patriarchal domination and the use of force against wives. The wives, in the two novels are beaten savagely, dragged by their hair, whipped with belts, deprived of food and water, and locked in dark rooms for days. They are left with black eyes, broken teeth, and bruised bodies. Things get worse when these women are unable to give birth to children/ sons to perpetuate the husbands' line. The violence becomes not only physical but psychological as well. They are often isolated and struggle alone against the violence of their husbands till their death.

Keywords: Afghanistan, women, wives, violence, subjugation, assaults, childless wives, psychological violence, beating, death.

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DEPORTATION AS A FORM OF PUNISHMENT AND VIOLENCE

Aurelija Daukšaitė-Kolpakovienė

Vladas Kalvaitis was arrested by the Soviets in 1948 for his underground activities, so in *Sustiprinto režimo barakas* (*A Maximum Security Barrack*), a novel published in 2011 in Lithuanian, he draws on his real life experiences when he was deported from Lithuania to Siberia during the Soviet occupation of Lithuania after World War Two. The novel is about Vladas (the protagonist and one of the main narrators) who spent five years in a Soviet forced labour camp in Siberia and after fifty years of silence describes his experience there. The story that Vladas provides reveals many details related to individual traumas, since deportation was a form of political repression and punishment with numerous elements of violence. The so-called Literary Trauma Theory has been chosen as useful for the discussion of experiences described in the novel. It is possible to claim that they are usually represented through various effects on the bodies of the deportees. For instance, they are tortured by hard labour and hunger. Although the psychological effect of hunger is difficult to see, the physical effect is easy to notice because of the change of human body that is visible. When Vladas is taken to the camp, his weight is 59 kilograms, but soon in the camp he loses 20 kilograms. As a result, this loss of weight affects his health, physical strength and, of course, his physical appearance. Another character has lost various pieces of his body parts that have been cut off because of different infections and diseases during eighteen years in the camp. In addition, prisoners are often beaten, which leaves marks on their bodies different than those left by hunger or hard labour. Moreover, some deportees experience sexual assault and rape. Thus, all of these experiences can be seen as a cumulative trauma consisting of a sum of a variety of traumas. However, as the prisoners see many other people die, the feeling of approaching death creates psychological pressure and haunts them all the time as well.

Keywords: deportation, violence, physical and psychological trauma, the body

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ŞİDDET VE MELEZLEŞME: *ROBINSON CRUSOE* VE *GULLIVER'İN GEZİLERİ*'NDE İNSAN-HAYVAN BEDENLERİ

Barış Ağır

Bu çalışmada on sekinci yüzyıl İngiliz yazarları Daniel Defoe'nun *Robinson Crusoe* ve Jonathan Swift'in *Gulliver'in Gezileri* romanlarındaki hayvan bedenlerinin araçsallaştırılma, şiddet ve akışkanlık bağlamında incelenmesi amaçlanmaktadır. Çalışma, "insanmerkezcilik" ve "mekanistik materyalizm" kavramlarını kullanarak, romanlardaki hayvanların insanlar tarafından nasıl bir muameleye tabii kılındığını ve insan-hayvan bedenlerinin nasıl melezleştiğini irdeleyecektir. İnsanmerkezcilik, insan olmayan hayvanların varlıklarını ve çıkarlarını marjinalleştirerek ve tabiiyet altına alınmasını sağlayarak, insan varlığının merkeziliğini ve önceliğini koruma işlevi gören, insanın üstünlüğünü ve ayrıcalığını savunan bir ideolojidir. Her iki romanda da hayvanlar gıda, giyecek, ulaşım, eğlence kaynakları olarak insanın faydasına hizmet eden cansız varlıklar olarak araçsallaştırılırlar; doğal kaynakların kullanımı konusunda insan varlığına tehdit olarak görüldükleri durumlarda ise çeşitli şiddet pratiklerine maruz kalırlar. Öte yandan, insanlar ve hayvanlar arasındaki ikili zıtlık romanlarda sabit olarak kalmaz; hayvanların insanlaştırılması ve insanların hayvanlaştırılmasıyla, insan ve hayvan arasındaki sınırın akışkanlığını da yansıtan bir melezlik durumu ortaya çıkar. Çalışmada bedenler arasındaki sınırların bulanıklaştırılması, John Locke'un ve Rene Descartes'in insan-hayvan bedenlerinin aynılığını belirttikleri "mekanistik materyalizm" kavramıyla açıklanacaktır.

Anahtar Kelimeler: insanmerkezcilik, araçsallaştırılma, şiddet, akışkanlık, melezlik, mekanistik materyalizm.

Barış Ağır Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı bölümünden 2008 yılında lisans, 2010 yılında ise yüksek lisans derecelerini almıştır. 2018 yılında, "Gary Snyder ve W. S. Merwin'in Ekomerkezci Şiiri" [Ecocentric Poetry of Gary Snyder and W. S. Merwin] başlıklı tezi ile Ege Üniversitesi İngiliz Dili ve Edebiyatı bölümünden doktora derecesini almıştır. Söz konusu doktora çalışması, Amerikalı şairler W. S. Merwin ve Gary Snyder'in poetikalarında, yerli Amerikalı ve Budist inançlardan kaynaklanan ekolojik idealleri temel alarak, Batı kültürünün insanmerkezci ahlâk ve değerlerini nihai olarak bozan yeni bir miti nasıl oluşturduklarını incelemektedir. Arkadaşlarıyla birlikte kurduğu ve onuncu sayısıyla birlikte yayın hayatına son veren *Şarkı* dergisinin özel sayıları olarak yayımlanan "Ekoeleştiri Özel Sayısı"'nın editörlüğünü yapmış, "Edebiyatta ve Kültürde Hayvanlar: Hayvan Çalışmaları Özel Sayısı"'nın ise yayın kurulunda yer almıştır. *NALANS: Journal of Narrative and Language Studies* dergisinin 2020 Kış Sayısı olarak yayımladığı "Ekoeleştiri Özel Sayısı"nın [Special Issue on Ecocriticism] editörlüğünü Z. G. Yılmaz Karahan ile birlikte üstlenmiştir. Editörlüğünü Mehmet Ali Çelikel ile birlikte yürüttükleri *Eski İngiliz Şiiri: Çeviri ve Yorum* başlıklı derleme kitap çalışması 2021 yılında Kriter Yayınları

tarafından yayımlanmıştır. Osmaniye Korkut Ata Üniversitesi İngiliz Dili ve Edebiyatı bölümünde öğretim üyesi olarak çalışmaya devam eden Ağır'ın son dönem yayınları eleştirel hayvan çalışmaları, maddeci ekoeleştiri, sömürgecilik sonrası ekoeleştiri ve posthümanizm çalışmalarına odaklanmıştır.

OYUNCAK ŞİDDET, DELİLİK VE EKOFOBİ

Başak Ağın

Bu çalışma, iki ana bölümden oluşmaktadır. Birinci bölüm, özellikle Heavy Metal şarkı sözlerinin doğasında var olan şiddet kavramını, insanın kendini merkezde konumlandırdığı bir dünyada antroposantrik işkenceye maruz kalan hayvanların ve doğanın intikam aracı olarak ele almaktadır. Bir performans biçimi olarak "Heavy Metal'in *poetik persona*'sı (ki bu rolü bazen grup üyeleri sahnedeyken, çoğunlukla da alaycı bir tavırla veya 'mahsusçuktan' üstlenir), ana-akım [medya türleri ve eğlence araçları] için muhakkak bir 'öteki'dir" (Ağın Dönmez 2015, 75). Bu "mahsusçuktan" şiddete meyilli tavır, öne sürülen "oyuncak şiddet" kavramı üzerinden okunmakta, şiddetin kurbanı olan hayvanların gözünden bakıldığında bir intikam aracı olarak oyuncaklaştırılan şiddeti, hayvanların kendi "anlatısal eyleyiciliklerini" (Oppermann 2013, 57) ifade etme biçimi olarak irdelemektedir. Burada insan eliyle meşru kılınan şiddet, bir ironi biçimi olarak tersine çevrildiğinde, o meşruiyetin artık geçersiz kılındığı ve kurban durumuna düşen insanın kendi "eyleyici tahtından" (Ağın Dönmez 2012) indiği görülmektedir. Benzeri bir yerinden etme de, bu çalışmanın ikinci bölümünü oluşturan ve yakın zamanda Netflix üzerinden daha büyük bir izleyici kitlesinde kavuşan Amerikan dizisi *Zoo*'da (2015-2017) gözlemlenmektedir. James Patterson ve Michael Ledwidge'in 2012 yılında aynı adla yayımlanan romanından uyarlanan dizide, hayvanlara karşı uygulanan türkırım sonucunda hayvanların karşı saldırı özelliği geliştirdikleri izlenmektedir. Bu özelliğe karşı tüm meslektaşlarını ve insanlığı uyarmaya çalışan bilim insanı Jackson Oz'un ise delilikle özdeşleştirilerek ciddiye alınmayışı, aslında Simon C. Estok'un insan-dışı varlıklara karşı duyulan mantıksız korku ve nefret olarak tanımladığı ekofobinin (2018), delilikle bağlantılandırılmasından kaynaklandığı görülmektedir. Dizide Oz'un ve hayvanların ötekileştirilmesi sonucunda insanların ödedikleri bedel çarpıcı biçimde sunulmaktadır. Çalışma, "oyuncak şiddet" kavramını, bu delilik ve ekofobiye karşı araçsallaşan bir söylem biçimi olarak özetleyerek sonuca bağlanmaktadır.

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Başak Ağın, Ted Üniversitesi, İngiliz Dili ve Edebiyatı Bölümü'nde görev yapmaktadır. 2015 yılında "Posthüman Ekolojiler" başlıklı teziyle doktora

derecesini Hacettepe Üniversitesi, İngiliz Dili ve Edebiyatı Bölümü, İngiliz Kültür Araştırmaları programından almıştır. Araştırma alanları arasında posthümanist kuramlar, maddesel ekoeleştiri, ekofeminizm ve ekomedya bulunan Ağın'ın *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (2020) başlıklı bir kitabının yanı sıra, araştırma alanları üzerinden kaleme aldığı çok sayıda makalesi ve kitap bölümü bulunmaktadır.

KAPİTALOSEN'DE HAYVAN ŞİDDETİ: AYI OLMAYAN AYI VE DUVARLARIN İÇİNDEKİ KURTLAR

Başak Almaz

Bu çalışmada, bir önceki çalışmanın öne sürdüğü "hayvanların insanlaştırılması ve insanların hayvanlaştırılması" temsilinden yola çıkılarak 21. Yüzyıl itibarıyla iyice artmış olan tüketim kültürünün şiddet yansımaları hayvanlar üzerinden analiz edilecektir. Jason Moore'un sosyo-kültürel çerçevede Antroposen'e alternatif bir söylem olarak "Kapitalosen" kavramıyla ifade ettiği üzere kapitalizmin beraberinde getirdiği şiddetin model ve unsurları doğada en acımasız haliyle mevcut olup (Moore 2016, 5), insan/hayvan ayrımı olmaksızın negatif sonuçlar doğurmaktadır. Dünya üzerinde insan nüfusu arttıkça ihtiyaç duyulan enerji artmakta, buna paralel olarak kaynak tüketiminde artışlar gözlenmektedir. Yetersiz kalan kaynaklar süregelen iklim krizinin halihazırda etkileriyle bir araya geldiğinde insan ve hayvanlar için sorun teşkil etmektedir. İnsan-merkezci geleneğin doğası itibariyle kendini doğa ile insan olmayan canlı ve cansızlardan üstün gören insan, artan ihtiyaçlarını karşılamak gayesiyle hayvanların yaşam alanlarını ve kaynaklarını gasp etmektedir. Bu ihtiyaç hali, hayvanlara uygulanan şiddeti ve onların yaşam alanlarını işgal etmeyi meşru kılan başlıca etkenlerden biridir. Örneğin 1946 yılında Frank Tashlin tarafından çocuk kitabı olarak yazılan *Ayı Olmayan Ayı*'da, ormandaki evinde uyuyakalan bir ayı, sabah olduğunda gözlerini tam da o gece kurulmuş endüstriyel tesisin ortasında açar ve ayı olduğu göz ardı edilerek fabrikada çalışmaya zorlanır. 2003 yılında grafik roman olarak yayımlandıktan sonra 2018 yılında animasyon uyarlaması çekilen *Duvarların İçindeki Kurtlar*'da, bilinmeyen bir sebepten ötürü evleri kurtlar tarafından işgal edilince sokakta kalan bir aile ile evde barınma, yiyecek gibi temel; müzik, eğlence gibi sosyal ihtiyaçlarını karşılayan kurtlar şiddetin insanlar ve hayvanlar arasındaki geçirgenliğini temsil etmektedir. Dolayısıyla, Gaiman'ın bu eserinde ihtiyaç ve tüketim zincirinin araç olarak kullanılan şiddet unsurları ile tamamlandığı gözlemlenmektedir.

Anahtar Kelimeler: Antroposen, Kapitalosen, insanmerkezcilik, şiddet, iklim krizi

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Başak Almaz, Hacettepe Üniversitesi İngiliz Dili ve Edebiyatı bölümünden 2018 yılında mezun olmuştur. Yandal programını tamamladığı Amerikan Kültürü ve Edebiyatı bölümünde yüksek lisans eğitimine devam etmektedir. İstanbul Aydın Üniversitesi İngiliz Dili ve Edebiyatı bölümünde araştırma görevlisi olarak çalışan Almaz, tez çalışmasını bilim-kurgu romanlarında ekonomi ve iklim değişikliği ilişkisi üzerine yürütmektedir. Akademik ilgi alanları arasında çevreci beşeri bilimler, fantastik edebiyat ve bilim-kurgu edebiyatı, iklim-kurgu ve tıbbi beşeri bilimler bulunmaktadır.

WHO IS TO BLAME?: JUSTIFYING VIOLENCE IN *TITUS ANDRONICUS*

Begüm Tuğlu Atamer

One of Shakespeare's most infamous plays in terms of violence, *Titus Andronicus* shocks the twentieth-first century audience through aggressive acts of assault, rape and murder. Even though the Elizabethan audience was no stranger to public executions or gruesomely tortured bodies, the play was still quite intense for the audience then, too. Bringing Titus Andronicus to life as a Roman soldier seems to be a deliberate choice since Rome is the epitome of a state on which Western civilization takes pride to be built upon. Glorified in an accelerating manner throughout the Renaissance, the ideas regarding the classical understanding of maintaining the power and the order of the state are reinforced on stage once again with the play. Nonetheless, as it is the rule with Shakespeare, the foundations of civilization are shaken in order to reverse the perceptions regarding the state, the self and the other. Titus, the esteemed soldier, is punished beyond imagination for his loyalty to the state. Saturninus, the almighty emperor, is portrayed as a figure open to manipulation. The Goths arrive as captives and turn into one of Rome's own, until they are punished for gaining power as others in sacred Rome. During this process of continuously reversing the self and the other in order to reveal "the banality of evil", Shakespeare seems to provide enough grounds for the Romans to justify their acts while leaving almost no motive for the Moor, Aaron, to explain all his devilish behaviour. Therefore, the purpose of this study is to explore how violence is caused and maintained through the prime values of Western civilization and its consequent state laws while analyzing why violence is "just" for some and "beastly" for "others".

Keywords: Shakespearean Drama, Violence, Civilization, Identity, Justice, Power

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QUEER VIOLENCE IN *VINCENT RIVER*

Belgin Bağırlar

Although all people have the right to live, those who happen to be queer are much more likely to be exposed to violence either by their families or by strangers, purely because of their sexual status. Theatre aims to make people more about queer-oriented violence and stir up a kind of resistance. Back in the late 1990s, British playwright Philip Ridley attracted attention because of his (then) innovative and realistic point of view on the subject. Contributing his own two bits to the in-yer-face movement (which was in its infancy at the time), he explicitly reflected the theme of violence through his play Vincent River (2000). In it, he confronts his audience with the issue, as it was – and still is – an invisible wound in British society. Throughout the play, he presents both the impact of homophobic violence on queer characters and how they react to that violence. Two queer characters, Vincent and Davey, are exposed to homophobic violence, each in different ways and at different times, and yet have no means of avoiding it. Ridley profoundly disturbs his audience by describing Davey's trauma – brutal oppression and torture – in all its nakedness. Davey – who is in the closet about his own identity – is deeply shaken by the death of his lover, Vincent. Ridley so describes Vincent's brutal murder in detail, thus adding to the seriousness of the topic at hand. He also reveals the brutal pressure both Davey and Vincent's families have placed on them so that society would accepted as 'normal.' This study aims to examine how Ridley deals with how British society excludes queer individuals (who perceives them as a threat by society). It also tries to analyse the characters own experiences through two windows: violence and queer theory.

Keywords: queer violence, queer theory, homophobia, British theatre

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DEHUMANIZATION THROUGH VIOLENCE IN *CAMP X-RAY*

Betül Ateşci Koçak

America's discomfort with difference has been an issue dating back to the seventeenth century. The country has shown little tolerance especially to African-Americans, Muslims, Hispanics and Asian-Americans for centuries. Although there were events in the country's history that triggered the degree of intolerance towards non-Americans, the habitual behavior of discrimination towards them has been witnessed globally after the September 11 attacks. This explains why stories of horror, apocalypse, trauma, hope, disillusionment and rage have been among the main concerns of news, media, arts and literature especially since 2001. Today, there are almost two hundred movies that talk about such feelings post-9/11.

Released in 2014, *Camp X-Ray* stands among numerous movies with its content that lays a close-to-real depiction of the detention camp, Camp X-Ray in Guantanamo. As an independent film, *Camp X-Ray* differs from the majority of movies produced after the events with its close-to-real reflections of this detention camp both in the architectural and psychological sense. The film portrays how the readily existing tendency of intolerance in America increased especially towards Muslims. And the way American military's approach to the detainees under the rhetoric of democracy forms the other significant part of the movie. Taking its departure from America's heightened sense of nationalism, this paper aims at analyzing the screened reflection of Camp X-Ray detention camp together with real stories of violence there. In this analysis, the paper will also focus on the rhetoric of power and democracy, which in reality target dehumanizing the detainees in the camp.

Keywords: detention camp, intolerance, democracy, September 11

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CİNSEL ŞİDDET VE KÜFÜRLERİN ÇEVİRİSİNDE ÇEVİRMEN KARARLARI: SİMGESEL SERMAYE VE HABİTUSUN ETKİLERİ

Burcu Taşkın Çömlekçi

Çeviri Sosyolojisi çeviri ürünün nasıl ortaya çıktığını, sürece dahil olan bütün eyleyicileri ilişkisellik içinde ele alarak inceler. Çevirmen seçtiği eserlerde ve çeviri sürecinde aldığı kararlarda birtakım faktörleri her zaman göz önünde bulundurmak durumundadır. Yayınevinin kendi iç dinamikleri ve politikası, toplumun o dönemdeki sosyo-kültürel yapısının getirdiği kısıtlamalar ile çevirmenin kendi habitusu aldığı kararları etkiler. Bu da çevirmenin verdiği kararlarda her zaman tam olarak özgür olamayacağı sonucunu doğurmanın yanı sıra otosansüre de neden olabilir. Çevirmen bütün bu kısıtlamalara boyun eğerek erek metni daha "kabul edilebilir" hale getirmek, bu sayede de kendi sembolik sermayesinin zarar görmesini engellemek durumunda kalır. Yazınsal çeviri örneklerine bakıldığında, bu durum bazen bütün bir bölümü erek metinden atmak veya toplumun ve yayınevinin kabul etmeyeceği ifadeleri yumuşatmak, nötrleştirmek şeklinde karşımıza çıkar. Ancak bu her durumda söz konusu olmayabilir. Bu çalışmanın konusu olan cinsel şiddetin ve küfürlerin çevirisinde Stephen King'in pek çok kitabını çevirmiş olan Canan Kim'in, yazarın Altın Kitaplar'dan çıkan *Zifiri Karanlık Yıldızsız Gece* kitabında yer alan *Koca Şoför* öyküsünde çoğunlukla otosansür uygulamadığı gözlemlenmiştir. Bu kararları nasıl aldığını irdelemek amacıyla çevirmen ile çevrimiçi kısa bir söyleşi gerçekleştirilmiştir. Sonuç olarak, kaynak metin yazarının simgesel sermayesinden yararlanmakla birlikte Çeviri Derneği'nin Genç Soluk Ödülünü almış bir çevirmen olarak kendi simgesel sermayesini de kullanan Kim, yayınevinin desteğini de alarak otosansür uygulamamayı uygun görmüştür.

Anahtar Kelimeler: çeviri sosyolojisi, şiddet, çevirmen habitusu, simgesel sermaye.

Burcu Taşkın Çömlekçi 2009 yılında Hacettepe Üniversitesi Mütercim Tercümanlık (İngilizce) Bölümünden mezun olduktan sonra aynı bölümde yüksek lisansa başladı. 2012 yılında Doç. Dr. Orhun Yakın danışmanlığında yazdığı *A Descriptive Study on the Translations of Wordplays in Catch-22* başlıklı tezle mezun oldu. 2009-2012 yılları arasında Kapadokya Meslek Yüksekokulu Uygulamalı İngilizce ve Çevirmenlik Programında öğretim görevlisi olarak görev yaptıktan sonra 2012 yılında Kırklareli Üniversitesi Mütercim Tercümanlık (İngilizce) Bölümünde yine aynı unvan ile görevime başladı. 2013 yılında girdiğim Yıldız Teknik Üniversitesi Diller ve Kültürler Arası Çeviribilim Doktora Programına yerleşti. 2017 yılında Erasmus+ Öğrenim Hareketliliği kapsamında bir dönem İtalya, Lecce'deki Universita del Salento'da Prof. David Katan ile çalışmaya hak kazandı. Haziran 2020'de Prof. Dr. Emine Bogenç Demirel danışmanlığında tamamladığım *Çeviri Sosyolojisine Fenomenolojik Yaklaşım: Türkiye'deki Görme ve Ortopedik Engelli Çevirmenlerin Mesleki Alandaki Konumu*

başlıklı tez ile mezun oldu. Şu anda da Kırklareli Üniversitesi Mütercim Tercümanlık (İngilizce) Bölümünde doktor öğretim üyesi olarak görev yapmaktadır.

"TIME TO OPEN YOUR EYES TO THIS GENOCIDE": GOJIRA, METAL MUSIC, ENVIRONMENTAL VIOLENCE AND ACTIVISM

Ceren Kuşdemir Özbilek

Violence can take many forms and nowadays it has expanded to far larger units of life than humans and animals. Environmental violence, damage done to the environment, is one of these forms that demand critical attention and analysis. Projects that aim to raise awareness about this violence have recently started to increase in number. Metal music, still marginalized by the music industry in general, is one of these areas that contribute to this activism. Being dubbed as "the music of Satan" or "angry people," metal music has been shedding these restrictive labels and lets people know that it is neither apolitical nor insensitive to the world's problems. Many social issues such as environmental concerns (Gojira), female visibility and empowerment (the growing existence of female musicians in metal bands), LGBTIAQ+ visibility (many metal icons such as Rob Halford coming out as gay and fighting against homophobia) and state violence (Rage Against the Machine) can be found in the formation and practice of metal music. One of the most popular activist bands today is Gojira, a technical/progressive death metal band from France, who explores topics such as spiritualism, death, (re)birth, and most importantly environmental violence in their lyrics. Moreover, they are extensively involved in environmental activism: the band launched a fundraising project named "Operation Amazonia" with their latest album *Fortitude* (2021) and donated the money raised to APIB (The Articulation of Indigenous Peoples of Brazil), an NGO which advocates environmental and cultural rights of indigenous tribes in the Amazon. This study will analyse selected songs from Gojira's last five albums – *From Mars to Sirius* (2005), *The Way of All Flesh* (2008), *L'enfant Sauvage* (2012), *Magma* (2016), *Fortitude* (2021) – and argue that politically engaged and socially and environmentally critical metal music can help promote awareness about ecological violence because it "excites the moral imagination" (Buckland 152). At the same time, such a critical analysis of metal music's pedagogical power can also reveal capitalism's role in this violence and this can be scrutinised by referring to the band's environmental activism which includes fundraising projects (selling band merchandise etc.).

Key words: Gojira, metal music, environmental violence, environmental activism, capitalism

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VIOLENCE OF MASCULINITY ON THE STAGE AS PORTRAYED IN ANTHONY NEILSON'S *PENETRATOR* AND SARAH KANE'S *BLASTED*

Çağan Fırtına

Already infamous with their use of extreme violence, In-Yer-Face plays, especially *Penetrator* and *Blasted*, offer new fields of research in terms of both their contemporariness and the subject-matters they handle. However, aside from the general concept of violence, *Penetrator* and *Blasted* also portray a more specific type of violence through their soldier characters. That both soldier characters are men and that the violence they commit and have committed is quite connected to the socially constructed notion of manhood suggest an analysis of the connection between power, masculinity and violence. Additionally, as the characters are soldiers, the concept of army, as an institution where mostly men take part, is also open to such an analysis. However, violence in the plays is not limited to the soldier characters, as most of the other characters also commit violence or show violent traits. Thus, both plays stage quite violent stories "penetrated" by the idea of masculinity, violence perpetrated by it and the transgression of it, an analysis of all of which will also provide an understanding of the connection between violence and masculinity today. In my proposed presentation, I will be discussing the background of the plays, relationship among the characters, and the reasons of such violence as shown in the plays. Therefore, I will be addressing how this violence is connected to masculinity and how masculinity is constructed in the plays.

Keywords: masculinity, violence, power-relations, *Blasted, Penetrator*

Çağan Fırtına was admitted to the Department of English Language and Literature at TOBB University of Economics and Technology with full scholarship in 2017, and henceforth, his interest and love for literature started to bloom. He naturally took many theoretical and practical classes, including those from every period of English literature, and the ones about writing academic papers. Classes such as "Romantic Poetry" and "The Twentieth Century British Poetry" inspired him to study, and even write poetry. "The Twentieth Century British Drama" class, on the other hand, captured his interest in drama greatly. With the help of classes such as "Contemporary Political Thought" and "Political Theory," his theoretic knowledge as well as his analyses on real, politic events and artworks developed even more. He has also co-authored a paper titled "Psychology of Belonging and Traumatized Soldiers in In-Yer-Face Theatre: Anthony Neilson's *Penetrator* and Sarah Kane's *Blasted*" with Dr Mustafa Bal, the head of department, which will be published in the next issue of *Kültür ve İletişim* in September. The process of writing the paper has helped him greatly in terms of grasping the procedures of writing and publishing a paper and captured his interest in contemporary British drama. As he is planning to become an academician and this is his last term as an undergraduate student, he is currently

applying for master's programmes of various universities while continuing to read and write on literary subjects, and doing voluntary translations for an analytical philosophy journal.

SLOW VIOLENCE OF TOXICITY IN *THE GLISTER* BY JOHN BURNSIDE

Derya Biderci Dinç

This paper proposes an ecocritical analysis of *The Glister* by John Burnside through the lens of slow violence concept to present the multiple effects of toxicity. It intends to explore the ways in which slow violence and the underlying forces of the slow violence the ensuing human-centred (anthropocentric) attitude of technology, industry and capitalist activities are evident in the novel. It focuses on the gradual and long-term consequences of toxicity on Innertown inhabitants (human beings) and environment. *The Glister* is a significant work that reveals the traces of violence in the form of slow violence. Burnside reflects the consequences and dangers of the slow violence of toxicity. He depicts dramatic changes have taken place in town with the introduction and the shutdown of the chemical plant. The capitalist activities of the owners of the chemical plant disavow the value of the inhabitants and the environment in their exploitation of the inner town. They are preoccupied with materialistic gain, consuming natural resources and producing toxic waste. The degradation, damages, toxicity, caused by the chemical plant, is inflicted gradually. This gradual experience of toxicity by the Innertown is an example of slow violence leading to dramatic consequences such as dead zones (wastelands), the mutations, and the loss of biodiversity, cultural decline and irremediable health problems. These consequences of slow violence of toxicity are covered by civic apathy and amnesia, media forces, corporations, police, and government. Ecocritical analysis of this novel tries to convey Burnside's environmental messages and explore how the author explains the devastating ways in which capitalism, industrial and technological developments, government policies intersect to transform the environment and the life of the inhabitants of the Innertown.

Keywords: ecocriticism, slow violence, toxicity, environment, violence

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INSIDE THE WORLD OF THE VILLAIN

Derya Oruç

Villainous act, offensive in nature, is a part of human conduct. Literary villains are mostly detected for their evil actions towards other individuals' physical and mental states for their own corrupt benefit. Freud points out that human conduct could be inherited from previous generations. He argues that behaviour is integrated into the id, ego, and the superego which puts forward the idea that there is a strong possibility in which aggression is an innate behaviour. He indicates that personal development also has a considerable effect on behaviour. According to the structural model of the mind, the unrealistic and illogical id which is associated with the pleasure principle, is confined by the ego and the superego. The pleasure principle becomes of importance in violent acts since it combines pleasure and will that gratify the wish. Immediately after the gratification of the evil wish, a fulfilment is experienced by the villain. On the other hand, the mission of the superego which is dominated by the morality principle is to be the moral judge that removes the ideas of evil. However, does this indicate that the villain does not have a superego? Everyone is born with a superego which develops in time. Nevertheless, the villain's superego develops unhealthily and a rejection to obey the forbidden occurs. The villain who does not hold a sense of guilt or remorse suggests a defect in the superego. Freud believes that primary identification which is the first imprint of the caregiver, constructs the characteristics of the superego that never change throughout an individual's life. Therefore, primary identification becomes of grave importance in introducing, or rather, developing values. This study's aim is to analyse the instance of violence in Robert Browning's poem *Porphyria's Lover* in connection with Freud's primary identification theory. The unsettling dramatic monologue portrays a cruel and remorseless villain who cannot be detected until the end of the poem. The heinous murder of a young woman demonstrates a disturbed mind which overtly indicates an unhealthy superego. The depiction of the act not only causes confusion but also furnishes the first-time reader with an emotional distress.

Key words: villain, aggression, structural model of the mind, pleasure principle, morality principle, primary identification, Freud, Robert Browning, Porphyria's Lover

Born in Sydney/Australia, **Derya Oruç** is a full-time lecturer in the English Language Education Department at Istanbul Medeniyet University in which she is a consultant for the 'English Theatre Club' and the departmental student journal 'ELT Monthly'. She has obtained her PhD from Yeditepe University on English Drama. Her research interests include William Shakespeare's Plays, Victorian Poetry, Cognitive Dissonance, Episodic Memory, Defense Mechanisms and Criminal Minds along with the Narcissistic Personality Disorder.

CAPITALISM CASHING IN ON THE FEMALE BODY- EXPLORING COMMODITY FETISHISM IN MAHASWETA DEVI'S *BREAST STORIES*

Dhanya Raghavan

The body is more than just an entity that is comprised of physical matter such as flesh, bone, and blood. The body is a cultural depiction created by different forms of media, specific language. Societies construct epitomes of the conventional body to determine their identities. Besides, time and again, the body's confines come across as uncertain. All societies produce representations of the body to delineate themselves and to construct frameworks of autonomy, scholarship, meaning, and desire. The body cannot be fixed in a physiological sense because the body is a location of the interaction, allocation, and reallocation connecting unconsciously and automatically methodical operations and coherently directed cultural knowledge. Mahasweta Devi was a prolific writer and social activist from West Bengal, India. Devi had written numerous novels and her works chiefly specialized in examining and studying the plight of marginalized Adivasis and the Dalit population especially women. *Breast Stories* was one such collection of short stories written by Mahasweta Devi in the year 1997. The renowned postcolonial scholar Gayatri Chakravorty Spivak has translated the text in English from Bengali. This collection of short stories discusses the plight of three women in an oppressive society ruled by patriarchy and upper-class elites. The narratives deal with one connecting thread that is the breast, which is not just a part of the female body, but a commodity that is exploited and fetishized by patriarchal structures. The paper seeks to explore facets of commodity fetishism through breasts through a Marxist feminist perspective. Devi's text examines the relationship between commodity fetishism and sexual reification to highlight the consequences that modern capitalism inflicts on marginalized women and the potential for emancipation within it. Devi deals with the problem of capitalism's perspective on viewing women's reproductive systems as having marketable attributes. Therefore, commodity fetishism of women's bodies normalizes the viewpoint where women are both consumers and commodities.

Keywords: commodity fetishism, capitalism, reification, Mahasweta Devi, breasts

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CULTURE OF GASLIGHTING: (THE)RAPIST NARRATIONS ON FEMALE IDENTITY IN *BEING LOLITA* AND *CONSENT*

Dilara Önen

The revival of the memoir genre in recent years has laid the way open for the common traumas of the vast majority of society to be disclosed and evaluated in terms of the characteristics of the age. Among the memoirs which tackle with various personal concerns – some of them emerged from the shared cultural experiences – such as childhood traumas, grief of losing a beloved one, and experience of colonialism, the ones that center around the memories of the victims of gaslighting stand out by their repetitive mutual points. The 2020 book *Being Lolita: A Memoir* by Alisson Wood illustrates one of these victims' lifelong struggle against this psychological violence which was inflicted on her not only by the people in her own life but also by the normative stories on womanhood. In the nonfiction, Wood gives insight into her teenage years when she was quite vulnerable and had a tendency towards self-harm due to her parents' divorce. The seventeen-year-old Wood meets her new English teacher Mr. North, who becomes the authoritative figure in her life in a short span of time. Throughout the memoir, the author – also the narrator – sheds light on her identity construction which was eclipsed in particular by the gaslighting of her teacher whose tool of violence is his misinterpretation of Nabokov's *Lolita*, and in general by the narrations we grow up with such as fairy tales. Another contemporary memoir which portrays similar structure with *Being Lolita* in terms of the ways the female identity is violated is Vanessa Springora's *Consent: A Memoir*. The work, which deeply shook the French literary circles, reveals the pedophile author Gabriel Matzneff's sexual abuse of Springora. With the encouragement of Me Too movement, Springora indicates how her own femininity and consent were violated and fictionalized by her rapist, stories on womanhood – the same with *Being Lolita* – and French government's lack about the legislation on the relationship between an adult and a minor. The aim of this paper is to question the dynamics and narrations of the culture, which imposes on women several types of violance, while demonstrating excerpts from the perspective of the victims of gaslighting.

Keywords: Gaslighting, trauma, sexual abuse, memoir, female identity.

Dilara Önen is a graduate student at the English Language and Literature department of Ege University and she works as research assistant at Kırklareli University. Her field of academic interest varies from posthumanism, nihilism, and psychoanalytic criticism to contemporary fiction. During her undergraduate study, she presented papers at the undergraduate symposiums of Ege University, Pamukkale University, and Hacettepe University. In early 2021, she participated in Louisiana State University's Comparative Literature Conference with her paper, "Body of Time and Space in Ali Smith's *Autumn*."

VIOLENCE AGAINST WOMEN: ACTIONS AND NEW TOOLS: THE 7 GOLDEN RULES OF CONDUCT TO REMEMBER

Efstratia Oktapoda

Violence against women can be on several levels: Violence within the couple, sexual violence and rape recorded by the police services and treated by the courts. Many are the sexual assaults undergone during the life by the women and by sphere of family or public life (family and relatives, work, studies). They affect all social circles, all generations and all regions. Often these women are isolated and ignore their rights and support mechanisms. Society in France condemns sexual violence. But how to act in the face of this upsurge in violence of all kinds (domestic, conjugal, professional)? The devices in France are multiplied by posting, by the creation of kits and guides and by Theaters-Forums. Moreover, the Interministerial Mission for the Protection of Women against Violence Against Women has developed educational tools to better act against violence against women. These are short films accompanied by booklets, as well as clips of experts to act against sexual violence against women. I will present in this paper violence against women in France: 1. within the couple, 2. Sexual violence and 3. Harassment and sexual violence in public transport, and I will define the seven golden rules of conduct and support for women victims of violence.

Keywords: Violence; Sexual Violence; Women; Couple; Harassement; Actions; Tools; Rules; France.

Efstratia Oktapoda works at the Sorbonne University (former University Paris IV-Sorbonne), France, since 1997. She holds a Ph.D. in Comparative Literature (Montpellier III University, 1995). She is a specialist in Comparative Literatures of 19th, 20th and 21st centuries. She taught at the Universities of Tours, Clermont-Ferrand, Toulouse and at Sorbonne University. She is expert and member of the Scientific Committee of several scientific journals (*Gaia*, *Neohelicon*, *Logosphère*). She is an expert for the University Agency of the Francophonie projects (AUF) (Canada), she is an expert for the National Book Center in France (CLN), a contributor at Intellect Journals (Leeds), as well as a member of the Institute Interdisciplinary Studies in Humanities and Social Sciences and Contemporary Science Association (CSA) in New York.Her researches focus on European, Greek, Balkans and Comparative literatures, the Francophonie, women writers, contemporary authors, exile and migration, the questions of identity and otherness, the Maghreb and Machrek Francophone writers, as well as the questions of the aesthetics. Currently, her researches focus on women and gender studies. She has published about one hundred and fifty papers for international journals and chapters for books and dictionaries in comparative literature, the Francophonie, and gender studies. She is the author of *Au Pays de la littérature comparée. Interdisciplinary and intercultural research* (2014), and of several collective books such as *Myths and eroticism in Francophone literatures*

and cultures of the extreme contemporary (2013), *Gender Studies in the Age of Globalization* (co-author with Ramona Mihaila, 10 Volumes, 2013), and *Francophonie and Multiculturalism in the Balkans* (2006). She is the scientific director of six issues of Journals, such as *Francophone literatures. For a World Literature?* (2011), *The Balkan Cultures* (2010), *Myths and exoticism in Francophone literatures in the age of globalization* (co-author, 2009).

MARGARET ATWOOD'S *THE TESTAMENTS*: A PORTRAYAL OF STATE VIOLENCE AGAINST WOMEN

Elvan Karaman

Margaret Atwood, one of the outstanding writers of the world in various genres, published *The Handmaid's Tale* in 1985 and the curiosity about the future life of Offred in Gilead had climbed for thirty-four years when *The Testaments* was released as a sequel in 2019. In this novel, the Republic of Gilead still has a totalitarian regime repressing especially women. This time, Atwood draws a wholistic portrayal of the state violence for everyone in and out of Gilead with her three narrators, which means three different viewpoints. Although the reader can see the transformation of the regime from only the Handmaid's point of view in *The Handmaid's Tale*, an Aunt and two young women from the second generation widen the reader's perspective in *The Testaments*. Three different narrators from different status and backgrounds depict various aspects of the state violence in this feminist dystopia, in which systematic violence is practised in every sphere of the country, but women are the ones who are repressed from birth to death. Aunt Lydia, who is portrayed as the oppressor in *The Handmaid's Tale*, has the highest status among the Aunts and is seen as a saviour of women this time. Furthermore, the narrative of Agnes Jamime and Daisy/Nicole enlightens the reader as they both witness and are exposed to another level of repression, so they are eyewitness and 'I-witness' narrators. Thus, this study aims to analyse *The Testaments* in terms of the state violence, especially practised against women, as a portrayal of the patriarchal totalitarian regime of the Republic of Gilead, in the light of the three narrators of the novel.

Keywords: state violence, totalitarian regime, patriarchy, feminist dystopia

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REPRESENTATIONS OF VIOLENCE IN HOWARD BRENTON'S *ROMANS IN BRITAIN*

Ersoy Gümüş, Cengiz Karagöz

Violence which is believed to be an inborn behaviour in man has been observed in societies since the very beginning of history. Having such synonyms as brutality, savagery, terrorism, and wildness, violence has been considered as an inevitable and prevalent part of social and political areas. Mainly caused by racial, ethnic, or religious conflicts, violence is practised all around the world to control the inferior or the weak. The reason why violence cannot be suppressed or controlled in societies is that the underlying reason of violence is human beings. As a consequence, violence is considered to be a cultural entity of which types, targets, and methods vary in different cultures. Violence, a recurring theme in Howard Brenton's plays, is represented as a means to invade and control the lands and sources of other nations. One of the main causes of violence in Brenton's works is imperialism which leads nations not only to expand their lands through violent acts but also to impose their cultures, lifestyles, and dominance over the invaded lands. Centralising on imperialism and its effects, Brenton's play *Romans in Britain* reflects different forms of violence created by Roman Empire, an expansionist nation, which invaded Britain in 5th BC and by contemporary Britain which controls Northern Ireland around 1980s. In spite of the shifts in settings and characters of the play, the dominant theme, violence, perseveres throughout the play. Brenton illustrates the slave-master relation, which is established through torture, rape, or even murder between Romans and British in the first act and British and Irish in the second. Therefore, this paper attempts to explore different forms of violence, mainly racial and ethnic violence, which have resulted from imperial ideology of dominant nations.

Keywords: Howard Brenton, *Romans in Britain,* violence, racial violence, ethnic violence.

Ersoy Gümüş got his BA degree in English Language and Literature at Cumhuriyet University in 2004 and his MA in the same department in 2013. After having written his dissertation on fiction of Chinua Achebe, Ngugi wa Thiong'o and Salman Rushdie by referring to postcolonial, neo-colonial and cultural studies, he got a PhD degree in the department of English Literature and Culture at Atılım University in 2019. He is currently working in School of Foreign Languages at İstanbul University. His research focuses on postcolonial literature, neo-colonial criticism, ecocriticism, and new historicism.

Cengiz Karagöz got his BA degree from the Department of English Language and Literature at Cumhuriyet University in 2004. He took his MA degree in English Language and Literature at Namık Kemal University in 2014. After having written his dissertation on fiction of Jhumpa Lahiri by referring to postcolonial, global and cultural studies, he got a PhD degree in English Language and Literature at İstanbul Aydın University in 2019. He has been

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THE CATEGORIES OF VIOLENCE IN CHUCK PALAHNIUK'S NOVELS

Faruk Kalay

Charles Michael [Chuck] Palahniuk is one of the most controversial authors in American literature. Palahniuk whose grandfather killed his wife and, then, himself while his son was hiding and watching at the age of three and whose father was murdered by a jealous ex-boyfriend of a woman, he dated has an eccentric and bizarre life story having traces in his fiction. These events have a deep impact on his writings. His novels generally deal with violence, sex, and self-destruction. While Kavadlo describes what Palahniuk's reading is like to be, he claims that "imagine what it's like to have your eyes rubbed raw with broken glass. This is what reading Chuck Palahniuk is like" (2005: 3). This kind of depiction carries both lampoonery and praise. The author's almost every novel possesses violence. However, the violence can be divided into three categories. In the first group there is violence against people and society. His most known and recognized novel *Fight Club* can be an example for this group. The second group can be called as violence against self. There are some kinds of sadist and masochistic incidences and events in his novels. The last group concerned here is sexual violence. Sexuality is reflected in many ways. While the rape can be a fantasy for some characters like Gwen in *Choke*, sexuality becomes an instrument motivating to devastate. In this sense, in this paper Palahniuk's novels will be argued and classified in accordance with violence

Keywords: Chuck Palahniuk, Palahniuk, Self-destruction, Sexuality, Violence

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THE PARADIGMS OF ELIZABETHAN RULE UNDER THE CLOAK OF VIOLENCE: THE DIALECTICS OF COERCION AND MANIPULATION

Faten Najjar

The seventeenth century's context was marked by political tensions in Britain. These tensions have scientific, religious and doctrinal roots. Indeed, England was very much like a crucible especially during the last years of Elizabeth I´s reign. Despite the claim of unity and conformity, Britain was boiling especially with the oppression of Catholics and recusants through different kinds of punishments. These "violent" measures only helped fuel endless treacheries and triggered murder plots against Elizabeth I. Added to that, and especially with the invention of print, the countries of *voisinage* boiled with pamphlets and conferences as a sort of propaganda for possible heirs to the English throne. Consequently, the English court launched a severe campaign of censorship that banned the publication of corpuses of literature with political, religious or any other taboo topics along with other measures like land confiscation and executions. This paper seeks to investigate the different modes of political intervention to attenuate the risk of interregnum. The first part of the essay will shed light and comment upon the repressive measures taken against the Catholics living under the Protestant rule and will try to assess their degree of violence. The second part of the essay will explore the axes of functionality of each repressive measure along with the efficiency of its degree of violence and the role each repressive measure played in eliminating the risk of insurrection. The third part would be quite synthetic as it aims to correlate the discussed ideas with the Foucauldian and the Girardian theories of violence and power.

Keywords: Coercion - Manipulation - Violence - Elizabethan Rule - Foucault - Girard

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ACCIDENTAL(!) KILLINGS IN SARAH KANE'S *PHAEDRA'S LOVE*

Gamze Şenol, Sena Nur Yıldırım, Samet Güven

Sarah Kane's *Phaedra's Love* can be described as a prominent figure written in a chaotic time since it narrates the story of violence and power reflecting the covered background of the society. She makes readers aware of social corruption through the features of *in-yer-face* theatre. The most important element of this kind of theatre is to create a shocking effect for the audience. The term *in-yer-face* was coined to the world literature by Aleks Sierz with his book, *In-yer-face Theatre: British Drama Today* published in 2001. It makes the audience a part of the play performed on the stage. *In-yer-face* theatre addresses to the most primitive instinct of humanity (violence), to constitute an atmosphere in which the audience faces reality. In addition to the scenes, the language is used in creating a shocking influence with obscenity and disturbance. As a matter of fact, Kane distinguishes herself from previous playwrights by presenting the realities that society is prone to ignore. Her main purpose is to enlighten the audience about the violent events taking place throughout the whole world. The writer also assigns significant roles to the characters to deal with problems they have, and they make their own choice bringing about violence, committing suicide, and rape. In this respect, it is possible to analyze *Phaedra's Love* from the Foucauldian approach concentrating on the relationship between violence and power. Kane breaks all the taboos in her *Phaedra's Love* including verbal and psychical violence, extreme sexuality, and murder on the stage that shake the audience. Therefore, this study aims to analyze the concept of violence and power by applying the Foucauldian approach to violence in Sarah Kane's *Phaedra's Love*.

Keywords: Michel Foucault, Sarah Kane, *Phaedra's Love*, violence, murders, power

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İNGİLİZ TİYATROSUNDA ŞİDDET ANLATILARI

Gamze Şentürk

Şiddet, insanlık tarihi kadar eskidir. Şiddet, ikili ilişkilerimizden uluslararası ilişkilere kadar insan hayatını birçok boyutta tehdit eden bir baskı mekanizması olarak yaşamımızda kendini gösterir. Günlük yaşamımızın her alanına sinmiş olan şiddet; iktidar, ataerki, toplum ve medya başta olmak üzere pek çok kurum ve yapı aracılığıyla meşrulaştırılıp kanıksanmayacak bir olguya dönüştürülmüştür. Alman siyaset bilimci Hannah Arendt, *Şiddet Üzerine* (1970) başlıklı çalışmasında yirminci yüzyılın bir şiddet yüzyılı olduğunu ifade eder. Kuşkusuz şiddet, geçmişte olduğu gibi bugün de hayatın içindedir; ancak gelişen modern teknolojinin sunduğu imkânlarla bugün şiddetin ne kadar hayatımızın içinde olduğu daha net bir biçimde görülmektedir. Öğrenilmiş bir davranış mı yoksa içgüdüsel bir davranış mı olduğu hâlâ tartışılan şiddet olgusu, insan hayatını tehlikeye sokan ve insanlık onurunu hiçe sayan ciddi bir toplumsal sorundur. Toplumsal problemlerle ilgilenirken, Rus şair ve yazar Vladimir Mayakovsky'nin ifadesiyle, bir büyüteç görevi gören tiyatroda ise uyarı niteliğinde olan şiddet anlatılarına çokça yer verilmektedir. İngiliz tiyatrosundaki şiddet anlatılarına odaklanan bu çalışma, Antik dönemden günümüze tiyatroda şiddet temsillerini genel bir perspektif çizerek ve seçilmiş oyun örneklerine de değinerek açıklamayı amaçlamaktadır.

Anahtar Kelimeler: İngiliz Tiyatrosu, Şiddet, Şiddet Anlatıları.

Gamze Şentürk, Atatürk Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nden mezun olmuştur. Doktora ve Yüksek Lisans derecelerini Atatürk Üniversitesi'nden İngiliz Dili ve Edebiyatı alanında almıştır. Halen Munzur Üniversitesi'nde öğretim üyesi olarak çalışmaktadır. İlgi alanları arasında İngiliz tiyatrosu, Çağdaş tiyatro, Anthony Neilson, Caryl Churchill, Sarah Daniels, toplumsal cinsiyet çalışmaları, film çalışmaları, performans çalışmaları ve kültür çalışmaları yer almaktadır.

"I'M HERE TO LEARN HOW TO NOT BE RAPED:" GENDER, SEXUAL VIOLENCE, AND TRAUMA IN *I MAY DESTROY YOU*

Gülsin Çiftci

"We live in an age of trauma," writes Roger Kurtz in the "Introduction" to his seminal work *Trauma and Literature*, published in 2008 (1). As if to prove this statement right, trauma scholarship continues to flesh out within cultural and literary studies. At the same time, trauma's undeniable, symbiotic relationship to violence brings to fore the prevalence of violence, too. Michaela Coel's TV series *I May Destroy You* (BBC One and HBO, 2020) visualizes the zeitgeist and lays out the intricate and entangled relationships between sexual violence, gender, and trauma. The series revolves around Arabella, an East London-based Ghanaian writer, and her two good friends Terry, and Kwame. The viewer is taken on Arabella's journey to bring together the fragmented pieces of her 'fuzzy' memory, only to find out in the end that her drink is spiked and she had been raped. Working through symptoms of trauma, such as flashbacks and memory loss, as well as drips of autofiction, the show's affective strength also comes from the support system—both of friends and institutions—Arabella has. Parallel to Arabella's experience, Kwame is raped during a date, and his experience of sexual assault is invalidated due to his homosexuality. This paper argues that *I May Destroy You* not only brings into conversation sexual violence, victim-blaming, and trauma, but it also, by focusing on Kwame's *insidious trauma*, borrowing a term from Maria Root, brings a commentary on the gendered experience of sexual violence. By drawing a parallel between the two characters' experiences of sexual violence, the series underscores the pervasive and insidious nature of sexual violence and sexual trauma.

Keywords*:* violence, sexual trauma, insidious trauma, consent

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EPISTEMIC VIOLENCE AND *THINGS FALL APART*

Hediye Özkan

European colonialism in the 19th and 20th centuries went beyond the economic interest of the colonizers with social institutions prevailed native culture, language, and religion in Africa. Therefore, the African countries not only became a source of new materials but also the victim of colonial epistemology fulfilled through systematic religious, linguistic, and educational impositions employed as integral colonial apparatus. One of the critical literary representations of such epistemic violence is Chinua Achebe's *Things Fall Apart* portraying the struggle of Umuofia people to maintain the cultural integrity against colonialism. The dominant colonial policies of the British in Nigeria that undoubtedly serves for the eradication of indigenous knowledge and culture are thoroughly depicted not only through physical violence to the captured native bodies and lands but also epistemic violence to the voices, minds, and intellects. Perpetrated through colonial institutions like church, school, and court, such violence accelerates the communal and spiritual downfall of the society while implicitly justifying the colonial presence and domination in Africa. While the Christian missionaries take the control of native people's spiritual and intellectual life, the British administrators and traders rule the economy and socio-political matters in the village whose transformation to a colonial base begins with colonial education in the church and continues expanding to culture, language, nature, religion, economy, and politics. I argue that the imposed Western colonial epistemology in the narrative as a form of intellectual violence is considered superior to indigenous epistemology eradicated with a set of colonial practices. Discussing Foucault's ideas on knowledge and power along with epistemic violence, a term coined by Gayatri Spivak in her essay entitled "Can Subaltern speak?," this paper examines how epistemic violence is carried out for colonial purposes in the narrative and the role of colonial institutions as places disrupting the integrity and solidarity of the native community.

Keywords: Epistemic violence, colonialism, Things Fall Apart.

Hediye Özkan is teaching in the Department of English Language and Literatures at Aksaray University, Turkey. Her areas of expertise are Nineteenth-Century British and American Literature, life writing, women writers, activism, and intersectional theory. She is an associate editor of *Watchung Review* and currently working on an edited book project on marginalized women and work in British and American literature and media.

"MY AUNT IS NOT A WITCH": RECONCEPTUALIZING VIOLENCE THROUGH THE CHILD'S EYE IN THE INDIAN FILM *ISHU*.

Himaxee Bordoloi, Rohini Mokashi-Punekar

The emphasis of recent adaptation theories on gendered ideologies and narrativity closely align it with the poststructural feminism which particularly locates 'subjectivities' in a discursive web of power-relations. In this regard, children's literature being "an ideologically variable desired machine", (Bacchilega) plays a transformative role in negotiating and/or reconceptualizing cultural ideologies through adaptive practices. This paper examines the representation of gendered violence on screen through the example of contemporary adaptation of the Indian children's film, *Ishu* (2017) by Utpal Borpuzari. The paper specifically examines how the national award-winning Assamese film from India, deconstructs the discursive practice of structural violence such as witch-hunting through the lens of the child protagonist. The paper also attempts to see how the film de-normalizes inequalities and offers new insights on violence by emphasizing the child's perception of 'hingsa'

Keywords: Gender, Violence, Child's perspective, discursivity.

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SON FISILTININ HAKİKATİ: FLANNERY O'CONNOR'IN *GREENLEAF* ÖYKÜSÜNDE OTOİMMÜNİTE VE ŞİDDET

Hivren Demir Atay

Flannery O'Connor öyküleri şiddeti bütün çıplaklığıyla betimler. Öykülerde ayrımcılık, ırkçılık, küçümseme gibi temalar, yaralama, cinayet, katliam gibi fiziksel şiddet temsilleriyle daha da çarpıcı hâle gelir. Amerikan edebiyatının ve Güney gotiğinin önemli isimleri arasında yer alan O'Connor (1925-1964), okurlarını ve eleştirmenlerini metinlerindeki şiddet temsillerinin işlevi konusunda açık bir biçimde uyarmıştır. *Mystery and Manners (Gizem ve Adap)* adlı deneme seçkisinde, şiddete maruz kalan karakterlerinin bir hakikati fark ettiklerini, şiddeti "bir lütuf ânı" olarak yaşadıklarını söyler. Kurmaca dışı metinlerinde bu fikri çeşitli biçimlerde dile getirirken yalnızca karakterlerin değil, okurların da paylarına düşen hakikat yüzleşmesini deneyimleyeceklerini ima eder. Öykülerinin büyük çoğunluğu yazarın şiddete yüklediği bu teolojik anlamı haklı çıkaracak bir referans ağına sahiptir. İncil'e atıflar yapan, azizlerden söz eden, nasıl iyi bir Hristiyan olunabileceğini salık veren karakterleriyle O'Connor öyküleri, rahatlıkla yazarın arzu ettiği biçimde okunabilir. Nitekim birçok çalışma, O'Connor metinlerindeki şiddeti din, hakikat ve kutsallık kavramlarından yararlanarak çözümlemiştir. Bildirimde yazarın öykülerindeki çeşitli şiddet sahnelerinden ve bu sahnelerin söz konusu teolojik çerçevede nasıl yorumlandığından kısaca söz ettikten sonra öykülerdeki şiddet temsillerinin "otoimmünite" metaforuyla da okunabileceğini iddia edeceğim. Bu amaçla, saldırgan duygu ve tutumların bir aileye ve bir boğaya yöneldiği "Greenleaf" (1956) öyküsüne yakından bakacağım. Öykü, bir sabah penceresinin dibinde beliren bir boğadan kurtulmak için her türlü şiddet eylemini meşrulaştıran Bayan May adlı bir kadını merkeze alır. Sürüsüne zarar vereceğini düşündüğü boğanın öldürülmesi dışında bir seçenek görmeyen kadın, bu aşırı savunma refleksiyle kendi varlığını tehlikeye atar. Üstelik kadının bir alerjen gibi gördüğü tek şey boğa değildir. Siyahlara, yıllarca çiftliğinde çalışan Bay ve Bayan Greenleaf ve oğullarına da zararlı birer mikrop gibi yaklaşır. Bir şeyin evini kemirip durduğunu, yakında kendisini de çiğneye çiğneye yiyeceğini düşünür. Bayan May'in savunma refleksi o kadar kontrolsüzdür ki şiddetin failiyken kurbanı olur. Öykü, Bayan May'in "son hakikat"i keşfetmiş ve boğanın kulağına fısıldamış olma ihtimalini düşündürecek biçimde bitse de emin olduğumuz tek şey, kendini savunmak isterken yıkıma uğrattığıdır. Sonuç olarak bildiri, O'Connor'ın birçok başka öyküsünde de karşımıza çıkan bu kontrolden çıkmış otoimmün mekanizmanın dinamiklerini açarak şiddetin yabancılaştırmayla ve yabancılaştırılan şeye yönelen savunma biçimleriyle ilişkisini tartışmayı amaçlamaktadır.

Anahtar kelimeler: Flannery O'Connor, şiddet, dinsel hakikat, "Greenleaf", otoimmünite, yabancılaştırma

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BRANDED WITH FIRE: VIOLENCE AND TRAUMATIC MEMORIES IN *A PALE VIEW OF HILLS* BY KAZUO ISHIGURO

Imen Ben Ammar

When the British - Japanese writer Kazuo Ishiguro published his first novel *A Pale View of Hills* in 1982, It was hailed as a successful debut that would pave the way for more successful endeavors. In the Novel, Ishiguro skillfully opens a window on the dark harshness of life including suicide, death, loss, trauma, suffering, misery and violence. *A Pale View of Hills* is uncompromising in its poignant depiction of the dark side of human existence. Trauma and Memory play a considerable role in Ishiguro 's first novel. They provide the writer with a framing structure to place himself in a close relation to the gloomy side of life. In this presentation, I will study the effects of traumatic memories on characters who are torn apart with the desire to forget and the impossibility to forget. I will also investigate the role of violence in creating these traumatic memories and how they lead into more violence. I will attempt to dig into the characters' personalities, motives and fears to show the deep -sometimes self-inflicted- psychological scars that traumatize them and prevent them from living their lives.

Keywords: memory, trauma, violence

Imen Ben Ammar is a Tunisian student in the midst of preparing the thesis about Traumatic Memory in Kazuo Ishiguro's *A Pale View of Hills*.

VIOLENCE BEGETTING VIOLENCE THROUGH MEMORY: LONG-TERM DESTRUCTIVE EFFECTS OF VIOLENCE IN KATHERINE MANSFIELD'S *THE FLY*

Ekrem Ulus

Violence and wars are such traumatic experiences that cause extraordinary mental burden on both individuals and on societies. In this respect, conflicts create not only challenging post-conflict situations, but also further conflicts. Katherine Mansfield's *The Fly* is a short story that narrates such a complex situation. Triggered by his old memories and traumatic loss of his son, the protagonist of the story faces his past, only to feel more helpless and then aggressive. At this point, Mansfield's story brings the metaphorically rich *fly* into the narrative, and shows readers how grief and memory could incite more violence even on victims themselves. Having been triggered by his memories, the protagonist tortures and kills a fly, which gives him a partial and momentous relief. Furthermore, readers observe that he also manipulates his own memory, in order to reconstruct the past. Doing so, according to the protagonist, renders it possible to justify his losses. In this way, the story and memory of personal loss fits in the narrative of heroism, militarism and nationalism. This is the mindset that pushes the protagonist to torture and kill the fly in his office. In this context, by reading Katherine Mansfield's "The Fly," this study examines how violence may reshape memory, only to create more trauma and incite further violence.

Keywords: Violence, Memory, Trauma, Nationalism, Identity, Katherine Mansfield, Modernist Literature

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POETIC RESPONSES TO THE VIOLENCE OF THE NORTHERN IRISH TROUBLES

J. R. Sackett

Any study on violence will find fertile ground for analysis in Northern Ireland. A state partitioned from the rest of the island upon Irish independence, from its inception there had been hostility between the region's two main communities, the Protestant-Unionist and Catholic-Nationalist, who are divided along political and religious lines. However, events of the late 1960s signaled a marked increase in the ferocity and frequency of violence, igniting a roughly three decades long conflict that has come to be known as the Troubles. The conflict is usually characterised by its sectarian nature, but the violence witnessed during this period has many dimensions, befitting categories of personal, social and political violence and possessing aspects of criminality, militancy and terrorism. From this atmosphere of constant threat came a remarkably accomplished and productive literary output from the region's native poets, culminating most famously in Seamus Heaney's winning of the Nobel Prize in Literature in 1995. The tragedy of the conflict was an issue that Northern Ireland's poets could not wilfully ignore and their works feature a number of significant poems in which they try to come to terms with, and make sense of, the traumatic effects of the violence gripping the region. I propose to comparatively examine the works of two poets whose careers correspond with each other and the Troubles, the aforementioned Heaney and Michael Longley. The two poets, who are of different cultural backgrounds, notably engage violence and its consequences throughout their work, with each employing his own strategies for coping with its destructiveness and mourning its victims. By analysing their work side-by-side, I hope to shed light on the different ways that Northern Irish poets, the two being representative of the region's main communities, confronted violence and its painful effects, and highlight the ways in which they mirror one another and diverge. Through this we may also gain a better understanding of the degree to which responses to violence are culturally informed in the Northern Irish context.

Keywords: Northern Ireland, The Troubles, elegy, traumatic effects, coping victims of violence, sectarian conflict

J. R. Sackett earned a BA, MA and PhD from Florida State University, the University of York and the University of Aberdeen, respectively. Sackett is currently a lecturer of English at Xianda College of Economics and Humanities, Shanghai International Studies University in Shanghai, China whose research interests lie primarily in the historical, political and cultural formations to be found in British and Irish poetry.

"I DO WHAT I DO BECAUSE I LIKE TO DO": VIOLENCE, GENDER AND INCARCERATION IN *A CLOCKWORK ORANGE*

Jim Clarke

Anthony Burgess's dystopian novella *A Clockwork Orange* (1962) is one of the most significant 20th century texts to feature violence as theme and as philosophical subject. Adapted to cinema by Stanley Kubrick in 1971, it has since been translated into over 50 languages and has sold millions of copies in the intervening decades. Burgess's text depicts violence as an extreme though legitimate expression of human free will. The violence conducted by Alex and his droogs therefore leads directly to the violence conducted by the state upon Alex in terms of brainwashing, and to Alex's enforced submission to being victimised violently. In the six decades since Burgess's novella was published, the critical focus has been largely restricted to Alex as perpetrator and victim of violence, perhaps because the narrative focus is presented entirely through the lens of his narration and perception. However, it is demonstrable that women, who make up a very small proportion of what is otherwise a very male text, are disproportionately victimised. Similarly, Burgess's framing of the novella as a debate on the primacy of human free will has obscured its science-fictional depiction of an alternative punitive mode to incarceration. The Ludovico Technique, a form of enforced aversion therapy, is a utopian attempt to replace imprisonment, enacted by the authoritarian government of a dystopian society. This paper seeks to address these gaps by accounting for the victimhood of women in *A Clockwork Orange,* and also recounting the novella's significant historical role in imagining alternatives to incarceration in Science Fiction. It argues that gender is an overlooked aspect of the novella, and also makes the case that the novella's influence upon the practice of psychiatry has itself functioned as a form of systemic violence.

Jim Clarke holds a PhD from Trinity College Dublin, and has taught at universities in Ireland, Britain and Belarus. He is the author of three monographs, including *The Aesthetics of Anthony Burgess* (Palgrave, 2017), and the forthcoming *Anthony Burgess's A Clockwork Orange*. He is also the co-director of the Ponying the Slovos project, which examines how invented languages function in translation, and co-editor of a forthcoming volume on Religious Futurisms.

""THE WORLD NEEDS BAD MEN': ON SPACE, VIOLENCE AND NEO-NOIR"

José Duarte

No other cinematic genre has, perhaps, such an intimate relationship with space as film noir and neo noir do. Although most noir narratives are centered in the urban space, seeing as its origins are placed within the context of the "fast-growing American city" (Spicer, 2010), many venture into other landscapes, as proposed by Imogen Sara Smith (2009). These narratives are characterized by corruption, moral ambiguity, decadence and, above all, violence. Thus, the dark violent world of noir and neo-noir (sub) genre can be seen extending its shadows beyond the city, especially when considering more contemporary creations, as is the case of the popular television anthology series *True Detective*. Influenced by different moods and genres, in particular noir, the anthology series looks at the dark underside of the American Dream, exploring the American landscape as a place of violence and destruction, a metaphor for the "darkness of human nature" (CLARKE, 2014). While the first season is set in a non-urban space, the second season returns to the classical (neo) noir *topos*: the city. Since it would be difficult to analyze how the first two seasons depict this (neo-noir) world of violence in a paper presentation, my aim is to explore this vision by examining the title sequences of season one and two and how they, influenced by a noir perspective, connect landscape with violence, both in a visible and invisible way.

Keywords: *True Detective*, television, noir genre, violence.

José Duarte teaches Cinema at the School of Arts and Humanities, University of Lisbon. He is a researcher at ULICES (University Lisbon Centre for English Studies). He has published several essays on cinema and culture. His poetry has also been published in diverse national and international publications.

ANIMALIZING THE HUMANS AND HUMANIZING THE ANIMALS: A WAY OF NORMALISING VIOLENCE

K. Babu Shankar Rao

Since last few decades, Indian literature (some regional literatures as well as Indian writing in English) has been under unprecedented changes and challenges. The challenges are mostly posed by the Leftist/Marxist, Dalit, Feminist, Minority, and other Marginalised literary groups. One of the commonest ideologies/features of the abovementioned groups, which readers come across, is their vehement critique of religious ideologies which have built irrevocable inequalities and normalized violnce in all walks of life. One of the literary groups that tries to disillusion religious norms is Dalit literarute. Dalit writers (critical and creative thinkers) have been very critical in their outlook towards all religious diktats. The paper tries to offer how Dalit writers (selected) expose the hypocrisy of religious preaching that promotes violence. All the institutionalized and established major religions claim that their primary goal is to teach morality and uphold human dignity. However, Dalit writers bring out dichotomous picture of these religious claims. Through a thorough exploration and excavation into Indian socio-cultural and economic-political milieus, Dalit writers exemplify the way religion 'Animalizes the Humans and humanizes the animals' and normalizes violence for thousands of years. The paper offers in-depth analysis of the religious apparatus that involve in animalizing the humans and humanizing the animal. It would also be evident from the Dalit writings that the scriptures do not limit their teachings to animalizing the humans and humanizing the animals, but they go ahead in *deifying the animals and dehumanizing the humans*. The prescriptions and proscriptions of sacred texts on food, shelter and clothes of certain groups of humans justify the title of the paper. The topic is very much relevant to the contemporary India as many atrocities/violence are erupting in the name of 'cow-vigilantism'. In this context, Gopal Guru, A Dalit critic and writer, observes, "In India, however, the politics of rejection involves asymmetry that turns the worth in favour of the animal rather than the human being" (*Humiliation: Claims and Context* (2009): 212). The paper would analyse the topic making use of Indian critical/theoretical perspectives without adhering much to the Western theoretical perspectives.

Keywords: Animalizing, Deifying, Humanizing, Dalit Literature, Cow-Vigilantism, Religious-Dktats.

K Babu Shankar Rao is currently working at Yonphula Centenary College, Royal University of Bhutan. After completing M.A., M. Phil., and Ph.D. from the University of Hyderabad, Telangana, India, Rao worked for two years in Mahapurusha Srimanta Sankardeva Viswavidyalaya, Nagaon, Assam, India.

THE SCRUTINY OF VIOLENCE IN CONTEMPORARY PERIOD THROUGH THE PLAY THE SCAR TEST

Kadriye Bozkurt

Violence that is defined as "actions or words that are intended to hurt people" is not a new phenomenon, it has appeared in human's life throughout history. In contemporary period, violence is reshaped and sometimes triggered by certain issues such as war, terrorism, immigration, starvation, and materialism. The play, The Scar Test (2015) written by **Palestinian-Irish playwright Hannah Khalil also dwells on contemporary problems and the violent acts directed to vulnerable people. After two years of research, Khalil penned the unfortunate experience of the women** at Yarl's Wood detention centre. To be able to depict the physical and psychological violence the women exposed to there, the playwright uses the techniques of verbatim theatre and reveals that unwanted experience of the immigrant women detained there like prisoners. Through this play, this study aims to detect the violent acts in the contemporary sense and to show the verbatim theatre techniques in the expression of personal experiences of the victimized persons.

Keywords: **Violence**, The Scar Test, **Hannah Khalil,** Verbatim theatre, **Contemporary problems.**

Kadriye Bozkurt graduated from the department of English Language and Literature at Atatürk University. She completed her MA in English Language and Literature at Atatürk University. She received her doctorate degree from Pamukkale University. She is currently working as a research assistant at Manisa Celal Bayar University. She is interested in English drama, contemporary writings, woman literature and cultural studies.

REPRESENTATIONS OF STATE VIOLENCE IN POST-PROCESO ARGENTINIAN DRAMA (1976-1983)

Khedidja Chergui

In her study of Argentinean drama and literary experimentation under what is generally known as the Proceso (1976-1983), Jean Graham Jones asserts that "theatrical texts, especially during the early, and most repressive, Proceso years, were encoded so as to escape the censor's gaze, primarily through the countercensorial use of such rhetorical figures as metaphor, allegory, and analogy." This statement relates to the fact that for the last four decades, the Argentinian literary expression survived so hardly under the gaze of the state and its repressive policies. Argentinian writers, whether in drama or fiction, paid the price of writing against the state and its dictatorial regime whether under the Proceso, during the Malvinas War of 1983; the occasional military seizes of power, through forced exile, inexile, imprisonment, censorship over writing ad publication among many other forms of state-imposed violence. Therefore, in their writings, Argentinian writers addressed (and are still addressing) such issues as: repression, government terrorism, victimization (both political and domestic), social marginality due to violent exclusion, social power dynamics, the violent tropes in Argentina's post-1983 cultural discourse, among other themes where individual and state interplay and where their mutually exclusive views continue to shape the image of Argentina's socio-political scene. In response to this aura, this research paper sets out to explore the representations of state violence in select playtexts by two leading representatives of Post-dictatorial Argentinian drama, namely Ricardo Monti and Griselda Gambaro. While they shared the thematic concern of other writers, both playwrights brought to their texts scenes of state violence through making use of the domestic familial and enclosed home setting to reflect upon various images of victim-victimizer practices, and lead us, however allegorically, to make associations between the domestic and state forms of violence. As a particular focus, and, drawing on history and theater scholarship, the paper discusses Monti's play *Visita* (*Visit*, 1977), and Gambaro's play *Antigona Furiosa* (*Furious Antigone*, 1985), targeting the way they communicate state violence where "family dynamics functioned as metaphor for multilevel power relations" (28). This is portrayed through figures of oppressive patriarchal fathers, submissive mothers, rebellious (through repressed) children, half-empty streets, closed homes and other forms of traumatic experience. Through this, Monti and Gambaro motivate us to see state violence through the workings of domestic violence; a tactic followed by both writers to escape overt government criticism and the violence expected out of it.

Keywords: State; violence; repression; Proceso; Argentinian drama; representations.

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Khedidja Chergui is an assistant professor and lecturer of English and literature at the Ecole Normale Supérieure for the letters and humanities of Algiers, department of English, and a PhD scholar, in the last stage of her research, in world literature at Mouloud Mammeri University of Tizi Ouzou. Khedidja's research areas range from postcolonial literature, comparative literature, literature and theology, medieval literature to the history of thought generally conceived. She published papers with topics as "Wole Soyinka's drama of essence", "the retributive/regenerative model of African tragic heroism", "dictatorship in the works of Nurrudin Farah and Wole Soyinka", "the religious Other in literature and theory" among other themes. She is a 2018 visiting scholar and fellow at New York University's Multinational Institute of American Studies (MIAS) and an active participant in different national and international scholarly events.

RECLAIMING INDIGENOUS POWER: RESPONDING TO NARCO-VIOLENCE IN CHERÁN, MEXICO

Kristy Masten

This presentation explores the violence experienced by a specific community in Mexico in the first decade of the 21st century, this community's uprising against its violent and insecure conditions, and the artistic response to these events by Magdalena Guajardo. Cherán, Michoacán, is an Indigenous Purépecha town of around 16,000 people that began to experience various types of violence from narco-cartels, who colluded with local politicians and police from 2000 to 2011 to illegally log the forests in this region. In addition to overt violent actions, such as kidnappings, murders, disappearances, tortures, and rapes, other abuses of power against the environment and community took the form of illegal logging, destruction of water access, extortion and bribery, drug trafficking, and reckless driving. This paper examines the violent conditions in Cherán that led its community members to rise up on April 11, 2011, physically closing off their town and the surrounding forests to the loggers, and subsequently, expelling local political leaders and police. Mexican-American artist, Magdalena Guajardo recently produced a series of images that focus on the 2011 events in Cherán, where she explores the role of women in initiating the uprising against the violent attacks on their community. This paper will expand on the discussion of violence in Cherán and analyze Guajardo's artistic response to these events. I will include information provided through interview with the artist as well as an iconographic and contextual analysis of some paintings in the series. While there has been significant global media and scholarly attention put on the socio-political events and environmental conditions at Cherán, there has been little exploration of the artistic responses to these events.

Keywords: Cherán, illegal logging, narcoviolence, indigenous, artistic response

Kristy Masten is Associate Professor of Practice in the Art and Art History Department at the University of Texas at San Antonio. She teaches a variety of survey art history courses in addition to upper-level and graduate courses on Contemporary Art and the arts of Spain and Latin America. Her research focuses on the arts of Spain and Latin America and critically examines their presentation in museum environments.

SUFFERING NATURE, SUFFERING HUMANS: *AFTER LONDON* AS A PICTURE OF THE ANTHROPOCENTRIC VIOLENCE

Kübra Baysal

Different from conventional Victorian novels and one of the significant forerunners of the post-apocalyptic novel genre, Richard Jefferies's *After London, or Wild England* (1885) dwells on the state of England after a catastrophe that devastates the nonhuman environment and pushes human beings towards a neo-feudal lifestyle revolving around an anthropocentric system of human conflict: violence, slavery, tyranny, theft, and corruption. Reflecting the early phases of the Anthropocene in the nineteenth century, *After London* presents the natural and social deterioration in human communities after a disaster. The conditions in the protagonist, Felix's world can be seen through his eyes as he experiences several facets of the destructive human-centred system throughout his quest in and around London searching for the signs of civilisation after many years the floods take over the place. He struggles for survival against all odds in a savage world populated by ignorant people resorting to violence. Finding his place in his society and completing his quest somewhat successfully in the end, Felix's individual adventure signals for the continuation of the dominant anthropocentric mind-set and the Anthropocene in the wider spectrum, which shall impact the nonhuman nature and the generations to come negatively in the following centuries.

Keywords: Post-apocalypse, the Anthropocene, violence, anthropocentrism, human conflict.

Kübra Baysal has a PhD, MA, and BA in English literature and works as a lecturer at Ankara Yildirim Beyazit University School of Foreign Languages. As a graduate of Hacettepe University English Language and Literature Department (2008), she received her MA from Atatürk University English Language and Literature Department in 2013. She got her PhD from Hacettepe University English Language and Literature Department in January 2019. Her main fields of interests are climate fiction, apocalypse fiction, Doris Lessing, feminism, environmental studies, the Victorian novel, and the contemporary novel. She has had translation works, book chapters, and research articles published in international books and journals. She is the editor of the book, *Apocalyptic Visions in the Anthropocene and the Rise of the Climate Fiction*, published by Cambridge Scholars Publishing in August 2021.

SİNEMADA EĞLENCELİK VE ESTETİK ŞİDDET

M. Çağlar Kurtdaş

Medyada şiddet gösterimi ve kullanımı konusunda özellikle sinemanın özel bir yeri vardır. Çünkü ortaya çıktığı andan itibaren sinema için şiddet, vazgeçemediği bir unsurudur. Sinemada şiddetin kullanılması ise çeşitli tartışmaları beraberinde getirmiştir. Mesela ABD'de sinema popüler bir eğlence aracı haline gelince, uzunca bir süre sinemada şiddet kullanımı çeşitli kurallar tarafından denetlenmiş ve filmde şiddet kullanılacaksa bunun özendirmeden, ahlaki kurallar çerçevesinde ve gerekçelendirilerek kullanılmasına izin verilmiştir. Ancak modern dönemin zihniyetinin bir yansıması olan bu yaklaşım postmodernizmle birlikte değişmiş, özellikle 1980'li yıllardan itibaren şiddet, sinemada nedensiz bir şekilde kullanılmaya başlanmıştır. "Yeni Şiddet" olarak da adlandırılan bu akıma dâhil filmlerde şiddet çoğu zaman filmin ana teması olmuş, kontrolsüz ve yoğun bir şekilde kullanılmaya başlanmıştır. Postmodern sinemanın da en önemli örnekleri arasında gösterilen bu "yeni şiddet" akımına ait filmler, şiddeti günlük yaşamın bir parçası, olağan bir tepki ve kimi zaman da eğlencelik bir gösteri şeklinde sunmuştur. Bu akımın en önemli temsilcilerinden biri olan Quentin Tarantino'nun filmleri ise şiddetin bu "yeni" kullanımının en belirgin örneklerini verirler. Nedensiz şiddetin ekran eğlencesinin bir parçası haline gelmesinde Tarantino filmlerinin önemli bir katkısı vardır. Tarantino sinemasının en başta gelen ortak özelliklerinden biri, filmlerin içerdiği yoğun, nedensiz ve estetize edilmiş şiddettir. Postmodern sinemanın da önde gelen temsilcilerinden olan Tarantino filmlerinin en ayırt edici özelliklerinden biri olan nedensiz, estetize edilmiş ve mizahi unsurlarla iç içe geçmiş şiddet, her hangi bir değer yargısı ve ahlaki bir kaygı içermeyen tamamen eğlencelik bir olaydır. Tarantino filmlerinde şiddeti bir araçtan ziyade anlatının kendisine dönüşmüştür. Tarantino, filmlerinde şiddeti kimi zaman eğlenceli bir olay kimi zamanda estetik bir gösteri şeklinde sunmaktadır. Kendisinin de belirttiği gibi sinemada şiddet eğlenceden ibarettir. Şiddetin sinemada ya da diğer medya araçlarında gösteriminin birey ve toplum üzerinde ne gibi etkileri olduğu konusu oldukça tartışmalıdır. Bazı görüşler medyada gösterilen şiddetin özendirici olduğunu iddia ederken, bazıları da şiddet gösteriminin bireyin içinde bulunan olumsuz duyguları dışa vurması bakımından olumlu olduğunu iddia etmektedir. Sonuçları ve etkileri ne olursa olsun şu bir gerçektir ki medya şiddeti daha görünür hale getirmekte ve şiddet içerikleri sinema başta olmak üzere medyada her geçen gün daha çok yer almaktadır.

Anahtar Kelimeler: Şiddet, sinema, yeni şiddet, Q. Tarantino

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HEGEMONIC MASCULINITY, GENDER-BASED VIOLENCE AND EXPLOITATION IN DENNIS KELLY'S *TAKING CARE OF BABY*

Muzaffer Derya Nazlıpınar Subaşı

Despite having no standard and clear definition, violence has always been part of the human experience. It has many faces ranging from self-directed and interpersonal violence to community and collective one. The underlying reason for that continued violence is imbalances in power relations and socio-cultural conditions. As a result of those oppressive situations, violence still prevails, even in the twenty-first century, in which more tolerance and democratic values are expected. It is a vicious cycle that reinforces itself through the generations as they learn from their past experiences. That is why, no society and no one is immune from violence and its adverse effects. It is a threat to everyone; nevertheless, some groups are more susceptible to victimization because of the main concern in the theorization of violence, which is closely related with power, or more precisely, hegemonic masculinity that enforces the domination of men over women. They generally have fewer rights or they are short of proper means of protection. In some societies, certain types of violence, especially the ones against women, are socially tolerated and/or legally accepted; thereby contributing further to the risk to women. All those sufferings and the scenes of violence have a place in literary and dramatic plays, as they portray emotions emanated from conflict(s) and make them visible to readers and audiences. Taking those issues into account, this study focuses on Dennis Kelly's *Taking Care of Baby,* in which he displays the case of a young mother, who is imprisoned for her alleged crime of murdering her two children. Basing its argument on feminist literary theories, it portrays how hegemonic masculinity and its androcentric discourses still label women as the embodiment of female deviance and criminality by comparing them to 'mythical monsters' and/or 'fallen women'. This study proves that the most significant challenge remains for women despite an increasing focus on preventing violence: the persistence of patriarchal norms and constraints perpetuating negative stereotypes and labels on women.

Keywords: hegemonic masculinity, gender-based violence, fallen women, androcentric discourses, feminist criticism

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Care of Baby". Her research interests include, but not limited to, comparative feminist studies and women's writing, women's and gender studies, feminist literary theory and criticism, and critical and feminist translation studies.

THE IMPACT OF CULTURAL VIOLENCE ON CULTURAL IDENTITY IN V. S. NAIPAUL'S *HALF A LIFE*

M. Zafer Ayar

Violence may occur in different forms in different societies. Apart from its direct and structural forms, violence in colonial societies can be observed in its cultural form. In that sense, cultural violence has a direct impact on cultural identity in those colonized lands. As one of the pioneers of postcolonial writing, Naipaul reflects such kind of cultural violence in many of his fictional and non-fictional writings. In tandem with Johan Galtung's concept of 'Cultural Violence', this study intends to highlight the impact of such kind of violence on cultural identity in *Half A Life*. Along with its components like religion and ideology, language and art, empirical science and formal science, *Half A Life* presents a great many examples of cultural violence through its representation of vivid examples experienced by the protagonist Willie. Naipaul's depiction of Indian society with references to caste system and Brahmin religion, Willie's intentional immigration to the Metropolitan in his attempt to avoid his ideological background and his 18-year-long experience in an unnamed African land altogether support Galtung's idea of cultural violence.

Key Words: cultural violence, cultural identity, postcolonial writing, colonial ideology

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WHITE MAN'S ACTION DURING THE 20TH AND 21ST CENTURY IN AMERICAN CINEMA

Maisar Khattab

American films during the twentieth and twenty first century show the West as different from the East because they were considered educated, cultured, civilized, and developed. Unlike the 'Other' or east, they were considered completely the opposite as uneducated, uncultured, uncivilized, and undeveloped. These films show the west as a heroic which dominates the non-European, non-white other. They also show the west as an idealized and powerful which tolerates and conquers the non-western lands. So, using the postcolonial theory, I will show that the American films present and show Orientalist views on the Other. Moreover, I will show that western characters are presented as racist, sexist, used violence, and could not tolerate the hard work and conquer or rule as expected. I will discuss and analyze works such as, *Lawrence of Arabia, Avatar, The Sheik,* and *True Lies*. Films show the struggle between good and evil, how always Europeans are represented as good, and how the expansion of European values brought civilization, economic growth, and development. However, European values did not bring peace and never been beneficial to humankind. Loomba states that "Colonialism did have an economic as well as philosophic imperative, although it did not always succeed in either making money or entirely suppressing the peoples it exploited. Moreover, military violence was used almost everywhere, although to different degrees, to secure both occupation and trading 'rights'" (97). Native people in films such as *Lawrence of Arabia, Avatar, The Sheik, True Lies* are presented in what Bernardi calls "naked assertion of white supremacy that conflates representations of peoples around the globe to show them as exotic, mysterious, pagan, culturally backward, and racially inferior" (345-346) and terrorists.

Keywords: American Film, Postcolonialism, Violence, Superior, Inferior, Racism

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VIOLENCE AND MASCULINITIES IN THE NOVEL *THE DIVINE* BY LAURA RESTREPO, AS REPRESENTATION OF A SOCIAL REALITY.

Maria del Mar Delgado Ricci

Although women have also played a part in the war held in Colombia, there is no coincidence in having Colombian men as main executers of violence, or abusive power when it comes to the elites that are managing the country. They represent that "toxic masculinity", result of how universal systems work, that also become role models and double up in poorest countries or continents, like South America. A diversity of aggressive masculinity expressions that Colombian Literature of Crimes has reflected for decades –although not from this perspective –, denouncing but also reinforcing them. Women, mainly the ones in the countryside, have gotten the worst part of it, being victimised from different perspectives and perpetrators, including public institutions, issues that traditional Colombian Crime Fiction has left aside. However, recent Colombian Literature of Crimes has brought up new approaches, and the novel *The Divine* by Laura Restrepo is one of them. Based on a true story, Restrepo narrates the journey of a young wealthy man to become the rapist and murderer of a 7-year-old indigenous girl, taken from the poorest part of Bogota, Colombian's capital city, the real location of the event. The story is narrated by one of his friends, Hobbo, who describes every step of his "monstrous" transformation, that happens in front of him and their other two friends. Hobbo realises with horror that they glorified his friend's most damaging behaviours for years, and because of that admiration, they became accomplices of his crime. The following paper analyses the representations of masculinity made by the Colombian writer Laura Restrepo in her novel *The Divine*, as reflections of a raw reality, in a society that is still in process of acknowledging it as that.

Keywords: toxic masculinity, violence against women, Colombia, literature of crimes.

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VIOLENCE AND TRAUMA IN AUSTIN CLARKE'S *THE POLISHED HOE*

Marietta Kosma

This paper explores narratives of sexual violence, commodification and objectification of the Caribbean black female body in the patriarchal context through the intersectionality of the vectors of race, class and gender. The notion of performativity is central in this context. The body is rendered as the primary locus of oppression. I address the way that black Caribbean females assume radical agency by resisting sexual victimization. They reach a complex understanding of the self by simultaneously occupying various subject positions, such as that of the field laborer, the mother, the mistress and the murderer. Previous scholarship has extensively been focusing on the origin and legacy of trauma, inflicted on the black female body of the twentieth century, however, there has been too little, if any criticism in relation to the active construction of black female subjectivity, located at the level of the body and its connection to the Black Lives Matter movement. Even though the practices of racial exclusion and dispossession largely differ in each generation, the outcome of racial violence has largely remained the same, as essentially the black subject's humanity is put into question. Contextualizing this work by connecting it to the present era while exposing the significance of the era in which it emerged, signals at the construction of a larger discourse with political and sociological implications. I explore the question of positionality within the structure of a power hierarchy in a specific geographical space through phenomenology. I argue that Mary-Mathilda falls into a third-identitarian space, a new space where multiple subjectivities exist. This space is a third space of thinking, one that deviates from the dialectical thought of postcolonial theorists who recognize this space only in relation to the trans-Atlantic slave trade and colonialism. Ultimately, Mary-Mathilda with her final act of mutilation of Belfeels, rewrites the fabric of patriarchy and emerges as a radical subject.

Keywords: body, race, class, gender, violence, trauma

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DESIRE TO BREAK PATRIARCHAL SHACKLE AND BE RECOGNISED IN ANITA DESAI'S *CRY, THE PEACOCK*

Md Abu Shahid Abdullah

Anita Desai's 1963 novel *Cry, the Peacock* deals with the life of the protagonist Maya who suffers from neurotic anxiety and marital dysfunction. She has an unsatisfactory marriage with Gautama where she discovers his indifference or rather detestation of emotional attachment. Unlike hers, Gautama's family members never speak a word of love and never discuss a personal matter, but rather discuss things which are related to the society in general. Maya has difficulty in establishing harmony with her husband Gautama's diminution of her with her own feelings of self-worth induced by her father. The presentation shows Maya as the insubordinate female who fights against different stereotypes in her life: male supremacy demonstrated by her husband; her female friends who are submissive wives; and her beliefs in karma and fairness. Maya's feminist awareness protests against a society which underestimates women and expects them to realise that their socialisation is not representative. Maya is trying to substantiate her own values and self-esteem, while examining the larger issue of what forms an unprejudiced world, one that recognises her values. The presentation also shows the way Gautama's reluctance to fulfil Maya's expectation of her marriage creates a sense of frustration in her which ultimately instigates her to kill her husband before herself committing suicide.

Keywords: stereotype, socialisation, emotional attachment, marital dysfunction

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THE ARBITRARY EXISTENCE OF WOMEN: ANALYSING THE TIMELESS VICTIMISATION OF WOMEN THROUGH COETZEE'S *DISGRACE* AND MORRISON'S *THE BLUEST EYE*

Md Abu Shahid Abdullah

In this post-modern world, where patriarchy is dominant, woman is considered as a body or a thing, a victim surviving without an identity. This arbitrary condition of women is not only temporal, but also timeless. The paper unfolds the different layers of being a silent victim of this patriarchal society: how a rape is justified as revenge, how physical exploitation is represented as power and domination, how a female is violated as a body or a sexual object beyond relationships, reflected in—Lucy being raped by black men (*Disgrace*), Melanie being physically exploited by a white man (*Disgrace*), Pecola (*The Bluest Eye*) being raped by her father. It is not a hate crime towards a particular race, rather, it is a hate crime towards a particular gender. This paper takes the novel *Disgrace* as the magnifier of the timeless victimisation of women as a whole, through the character Lucy, how she paid the price of her white existence through her female body. Side by side, this paper intends to identify how revenge and sexual gratification taken by men on women regardless of the race, age, and relationship is justified in the society.

Keywords: Victimisation, female body, patriarchy, revenge

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REPRESENTATION OF CHILD SOLDIERS IN ENGLISH FICTION: ARE THEY THE VICTIMS OR THE PERPETRATORS OF A MILITARY COMBAT?

Meryem Odabaşı

Thanks to different media formats, people all over the world become aware of the fact that the recruitments and exploitation of children by extremists and armed groups are increasing day by day. Witnessing the heart-wrenching traumatic experiences the children have been through, people stop being an onlooker and start worldwide social awareness campaigns for the children used in military combats. Considering the extreme violence and traumas the children have to experience, it is impossible for the authors to be indifferent to this issue and they give voice to the overwhelming experiences of these children in their works. In the representation of child soldiers in literature, mostly the paradox between being innocent and evil is explored. Innocence that is considered as the nature of being a child cannot be used together with the word 'soldier'. Depending on this claim, 'child soldier' is an oxymoron: being innocent as a child but also being a perpetrator who kills the innocent. In literature, it is aimed to narrate these witnesses and perpetrators of violence who are brainwashed, drugged, armed, raped and forced to kill people including their own families and friends, or who are used for many other atrocities in military combats. Child soldiers who are away from their family protection and education are exposed to every kind of extreme violence that traumatizes them. This study aims to shed light on the violence used against and by the children in military combats by making a clear distinction that these children are not the ones who only witness the wars but those who are turned into the perpetrators of them. It is also aimed to explore the representation of the physical and psychological traumas of child soldiers in English fiction, focusing on the narrative techniques and language devices that the writers use in their fiction to mirror the traumatic memories of these children.

Keywords: trauma, violence, child soldiers, exploitation of children, English fiction

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POSTHUMANIST CALL AGAINST VIOLENCE IN DON DELILLO'S *OEUVRE*

Muhsin Yanar

Posthumanism is basically tended to be received as a rejection of or/and reaction to the traditional notion of Humanism that centers human as "the measure of all things", which empowers "Him" for about five hundred years and proves him as someone or as the authority/firm that sexualizes, racializes, naturalizes, and categorizes others; the less Europeans, white, Man, the less humans. Posthumanism proposes a novel perspective by deconstructing such Eurocentric notion. According to this perspective, binaries and exclusions are protective and defensive; reinforces nationalism, and therefore are to be disfavored and eliminated. Feminist, decolonial, anti-racist, and the like studies all deconstruct and reconstruct such binaries and exclusions. Everything animate/inanimate exists equally and without any distinction. Posthumanism is namely all-inclusive; includes everything animate and inanimate. For about five hundred years, the problematic notion of Humanism has produced wars, disasters, and violence against people of different races, sex, and color, the environment, and other species. In other words, the notion of Humanism brings violence, reinforces violence. In Don DeLillo's oeuvre, we will implicitly or explicitly find out the criticism of the notion of Humanism. Posthumanism will be an alternative reception to it as an all-inclusive formation or call. In this article, I will discuss the reflections of violence through Don DeLillo's oeuvre and the emergent necessity of the Posthumanist call will be proved through perspectives of Ihab Hassan, Rosi Braidotti, Donna Haraway, Francis Fukuyama, and the like.

Keywords: Don DeLillo, violence, humanism, posthumanism

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TÜRK DİLİNDE ŞİDDET İÇEREN İFADELER VE YAPILARI

Murat Gök

Bu çalışmada Türk dilinin tarihî dönemlerindeki şiddet ifadeleri ve günümüz Türkiye Türkçesi ağızlarında şiddet içeren ifadeler tespit edilmeye ve yapıca, anlamca incelenmeye çalışılmıştır. Sadece insanla ilgili değil bütün canlılarla ilgili şiddet içeren ifadeler tespit edilmeye ve incelenmeye çalışılmıştır. Hayvanlarla, bitkilerle ilgili şiddet ifadeleri de çalışmaya dâhil edilmiştir. Toplumdaki cinsiyetle ilgili şiddet, ev ortamındaki çocuğa, kadına, erkeğe şiddet, çocuklarla ilgili şiddet, duyguları suistimal edip insanları aldatarak uygulanan şiddet, tabiat varlıklarına karşı uygulanan şiddet, sözlü şiddet, fiziki şiddet, güçlü zayıf bağlamında şiddet, savaş ve göç ortamında şiddet, insanların toplumsal olarak ilişkide oldukları her ortamda şiddet konularına tek tek değinilerek Türk dilinde bu şiddet çeşitlerinin nasıl ifade edildiği, bu ifadelerin yapıları sözcük, sözcük grubu ve cümle açılarından ortaya konmaya çalışılmış; bu ifadelerinin anlambilim açısından değerlendirmesi yapılmıştır, şiddet ifadeleri anlambilim açısından da sınıflandırılmıştır. Eski Türkçe dönemi, Orta Türkçe dönemi, Oğuz Türkçesi, Anadolu ağızlarından tespit edilmiştir. Eski Türkçede, Orta Türkçe, Oğuz Türkçesinde tespit edilen ifadeler metin tarama yöntemiyle; Ağızlarda tespit edilen şiddet ifadeleri derleme yöntemiyle elde edilmiştir. İfadelerin Eski Türkçede, Oğuz Türkçesinde ve ağızlardaki şekil ve anlamları ayrıntıları örneklenmiştir. Tarihî dönemlerde tespit edilen şiddet ifadeleri, Anadolu ağızlarındaki güncel şekil ve anlamlarıyla karşılaştırılmıştır. Bu yapılırken şiddet ifadelerinin tarih içindeki değişimi ve gelişimi şekil ve anlam olarak ortaya konmaya çalışılmıştır. Böylece kelimelerin en eski şekilleriyle ve anlamlarıyla bugünkü Anadolu ağızlarındaki şekilleri ve anlamları kıyaslanmış benzer ve farklı yönleri ortaya konmaya çalışılmıştır. Şiddet ifadeleri yapı olarak çalışmada basit, türemiş, birleşik kelime ve cümle olarak tablo hâlinde özetlenmiştir.

Anahtar Kelimeler: dil, şiddet, şekil, anlam.

Murat Gök Osmaniye'de doğdu. İlk ve orta öğrenimini Osmaniye'de tamamladı. Erciyes Üniversitesi Türk Dili ve Edebiyatı bölümünden 2001 yılında mezun oldu. 2001 yılında Milli Eğitim Bakanlığında Türk Dili ve Edebiyatı öğretmeni olarak göreve başladı. 2002 2003 yılları arasında asteğmen öğretmen olarak Yozgat'ta askerlik görevini yaptı. 2007-2009 öğretim yılında Erciyes Üniversitesi Sosyal Bilimler Enstitüsü Türk Dili ve Edebiyatı Ana Bilim Dalı Türk Dili Bilim Dalı'nda Yüksek Lisans öğrenimini tamamladı. 2014-2018 yıllarında Erciyes Üniversitesi Sosyal Bilimler Enstitüsü Türk Dili ve Edebiyatı Ana Bilim Dalı Yeni Türk Dili Bilim Dalı'nda doktora öğrenimini tamladı. 2019 yılında Osmaniye Korkut Ata Üniversitesinde doktor öğretim üyesi olarak göreve başladı. Bu görevine Osmaniye Korkut Ata Üniversitesinde devam etmektedir.

SEXUAL VIOLENCE AND MASCULINITIES IN MUSLIM SOCIETIES IN TEHMINA DURRANI'S *MY FEUDAL LORD*

Mustafa Büyükgebiz

As with all non-western masculinities, Muslim masculinities are extensively shaped by the Western colonizer and therefore has a design that normalizes patriarchal understanding and heteronormative gender order. In this way, the concept of western-shaped Muslim masculinity naturally carries serious crises in itself and normalizes physical and psychological violence against male individuals outside the category of hegemonic masculinity and other gender roles. The increasing violence against women in Global South and especially in Muslim communities is also closely related to these aforementioned crises of masculinity. In Muslim societies, the role of women attributed by western-designed hegemonic masculinity is quite passive and promotes patriarchal understanding. Any challenge to this role makes Muslim masculinity crises visible and reacted by violence. In this context, Pakistani author Tehmina Durrani's 1996 novel *My Feudal Lord* provides a significant example to analyze the relationship between Western and Muslim masculinities and reflect the violence caused by masculinity crises. The novel is about the psychological and physical violence in a 14-year marriage of a woman who grows up in the upper reaches of society and has a marriage of her own social class, and the tragedy she experiences when she wants to end the marriage. Durrani portrays the Muslim woman figure, who is oppressed under the pressure of hegemonic masculinity, very clearly in her novel and creates a solid basis for the work to be done on this subject. As a result, the aim of this study is to examine the relationship of the representations of violence reflected in the novel with the crises of Muslim masculinity and the causes and consequences of the normalization of sexual violence in Muslim societies. These representations of violence, exemplified in the novel, will be expanded to the subject of the relationship between Muslim masculinities and the western masculinities, and their common crises.

Keywords: Muslim masculinities, crises of masculinity, hegemonic masculinity, sexual violence, Tehmina Durrani

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A SEMIOTIC ANALYSIS OF THE WILD WIND IN P. B. SHELLEY'S *ODE TO THE WEST WIND*

Mustafa Zeki Çıraklı

A popular drama of address and idealisation of violence as a transformative force is significant in Percy Bysshe Shelley's *Ode to the West Wind*. This study aims to explore the signification process of the modifiers used to describe the "wild wind" in the ode. The study, drawing on the pivotal terminologies offered by Greimas (1968) and Paul de Man (1982), analyses the narrative in the poem in terms of 'signification' and questions to what extent the signs signify a "romantic" text and can achieve to hold a genuine touch with reality. The study, in the light of contemporary discussions, argues that the poem does not play with the binary oppositions nor merely attempts to reverse them. Rather, it tries to control the signification process as the signified constantly resists determination and distorts the binary required by the semiotic structure. The study, instead of transcending the traditional stereotypes associated with "romantic violence", explores three features: (a) beautiful, yet aggressive, (b) intrinsically paradoxical and threatening, and (c) boosting and insane. The study shows that the focal point of the storyline in the ode constructs and deconstructs the object of narration, and the speaking persona serves as a controlling agent throughout the poem. The paper will conclude the ode represents a distressful narrative of control rather than a spontaneous outburst of powerful romantic feelings.

Keywords: Shelley, *Ode to the West Wind*, romanticism, semiotics, poststructuralism

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Turkish Narratology Network as well as gathering various scholars at academic international NALANS conferences. He is currently the coordinator of IDEA Conference, Studies in English. Çıraklı is a faculty member at Karadeniz Technical University.

BRAINS OVER BULLETS: PSYCHOLOGICAL VIOLENCE AS A WEAPON IMPOSING SUPPRESSION

N. Lavanya

The minority communities in Burma, were made refugees in their own country in the year 1982, as a result of a law passed by the dictator U Ne Win, who was in rule during that period. Except for people belonging to a specific list of 135 ethnic groups, all others including the Rohingyas were denied their rightful citizenship and were effectively erased from their existence. To add to the problems of loss of citizenship, there were many other rules that traumatized the psyche of the individuals and made them degrade themselves as the inferior beings. Rules of psychological violence were imposed, and anyone who broke the rules were treated bad and were badly beaten up and assaulted. One of the harsh rules implemented was that the people were not allowed to utter the word 'Rohingya'. Parents were scared to teach their children the name of their tribe, considering the fact that they may utter the word in public, which will have its brutal consequences. The rightful assets like land and house were confiscated from the Rohingyas. They were left in a state where they could neither escape nor face the inhumanity in Burma. The law also prevented them from being economically independent ones, as they were denied any work and had enormous troubles in continuing their business. This essay focuses on analysing the threats of people in power and psychological violence by the dominant groups, that makes the lives of refugees, a living hell. Violence as the cruellest weapon of power is examined with reference to the text *First, They Erased Our Name* by Habiburahman. It is very plaintive that the Rohingyas were struck in a land where they were considered Bengali invaders and were casually called out as 'Kalars' which means nigger. This essay talks about their fight for self-respect amidst the physical and mental struggles of denied land, water, work, education and freedom.

Keywords: Rohingya, threat, suppression, psyche, traumatized.

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NONVIOLENCE VS. NON-ETHICS IN HARRY TURTLEDOVE'S STORY *THE LAST ARTICLE*

Nataliya Krynytska

Harry Turtledove's "The Last Article" depicts a failure of the nonviolence policy against Nazism as an immoral ideology. "The Last Article" set in India in 1947 presents an alternate history of WWII where the UK capitulated to the Nazis in 1941. Two characters, Field Marshal Walther Model and Mohandas (Mahatma) Gandhi, the leader of the Indian independence movement from British rule, embody violent and nonviolent worldviews, respectively. In our reality, Gandhi's policy of passive resistance (Satyagraha) was successful in his anticolonial campaign. Alas, when Mahatma tried to employ his techniques in foreign policy and wrote two letters to Hitler, he failed. Turtledove shows the same defeat of Gandhi in opposing Model: the Nazi is able to recognize Mahatma's spiritual strength, but ruthlessly suppresses peaceful protests led by Mahatma and Jawaharlal Nehru and executes them both at the end of the story. Model sees himself as "the Roman procurator, listening to the rantings of some early Christian priest," noting that he, however, has a machine gun. It reminds me of Pontius Pilate's trial of Christ or Yeshua Ha-Notsri from *The Master and Margarita* by Mikhail Bulgakov although his Pilate is reluctant to be violent. Bulgakov like Gandhi followed Leo Tolstoy's idea of resistance to evil through nonviolence, and, in *The Master and Margarita*, the supernatural forces help Yeshua. On the contrary, in "The Last Article", Gandhi fails without any hope for another chance. It is a conflict of humane (Christian, Hindu, etc.) ethics and inhumane (Nazi, Fascist, etc.) non-ethics. The Third Reich with its ideology of master race supremacy tried to eliminate the ethics that had united many nations before WWII. Model emphasizes that the Germans are not British, and Gandhi's tricks will not work with them. The Indian leader could have won only if he had supported the British in their fight against the German occupiers or raised his three hundred million people to a guerrilla war against the Nazis. Therefore, nonviolent policy works only when the opponents share the same or close ethical background otherwise the violence wins.

Keywords: American literature, alternate history, WWII, Harry Turtledove, Mohandas Gandhi, Mikhail Bulgakov, nonviolence.

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THE WINTER'S TALE AND DOMESTIC VIOLENCE: TYRANNY IN THE HOUSEHOLD

Neslihan Köroğlu

The Winter's Tale (1610) has been regarded as one of the problem plays of William Shakespeare (1564-1616) of which the critics and scholars have been hesitant to arrive at a conclusion on classifying the play whether as a tragedy or a comedy. Mostly, this late career play of the Bard has been considered as a 'romance' along with *Pericles* (1608), *Cymbeline* (1610) and *The Tempest* (1611). The first three acts of *The Winter's Tale* inhibit the elements of tragedy through which King Leontes accuses Queen Hermione of adultery without any proof as his charges are the illusions of his suspicious mind. Leontes, whom Stephen Greenblatt analyses as one of the tyrannical figures in Shakespearean canon in his recent study *Tyrant: Shakespeare on Power* (2018) becomes the agent of tyranny since his lunatic accusations cause the death and despair of the members of the household: Queen Hermione is taken to court and her alleged adultery on trial leads to her imprisonment and death, the death of her son Mamillius due to her mother's distress and the exile of her infant daughter Perdita. Although Hermione is reanimated, Perdita returns home and everyone reconciles with forgiveness and repentance in accord with the characteristics of a romance plot unfolded then, Mamillius remains dead at the end of the play and reanimation of the Queen and the happy marriage of Perdita cannot conceal the fact that these characters are the victims of Leontes's tyranny. From this point of view, *The Winter's Tale* can be explored in the context of a tragedy of a household in which the ruler patriarch perpetrates domestic violence against his wife and children in the forms of verbal, emotional, psychological and physical abuse. The focus of this paper is to explore multi-layered forms of domestic violence directed at Hermione, Mamillius and Perdita in *The Winter's Tale*.

Keywords: Shakespeare, domestic violence, tyranny, *The Winter's Tale*

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SUICIDE AS SELF-DIRECTED VIOLENCE: A FREUDIAN INVESTIGATION ON PLATH'S SUICIDAL POETRY

Neşe Şenel

Within the context of Freudian psychoanalysis, this paper aims to analyse Sylvia Plath's selected poems, inclusive of her most prominent poem "Daddy", by focusing on the sadistic and self-destructive tone of the poetic persona. Psychoanalytically, suicide is mostly related to the self-directed hostility, anger, rage or hatred against the introjected object; therefore, many theorists refer to suicide as self-directed aggression, retroflexed anger or "murder in the 180th degree", or "veiled aggression". Within the context of Freudian psychoanalysis, sadism or sadistic urges play such a huge role that it takes the person to self-destruction. Freud's main approach to suicide was shaped through his specification on the existence of death instinct and life instinct, which draws upon the discussion that the human being has a masochistic instinct for death, which is balanced by his or her life instinct. Externalizing the instinct of death, the human being redirects the internal attitude of this masochistic death instinct through sadism or violence. All the same, when this externalization process of sadism is interrupted or broken through cultural or social forces, this drive is introjected and directed towards the self again and this is where Freud's concept of death drive paves way for suicide. Accordingly, within the context of Freudian approach to suicide, this paper aims to analyze the death wish directed against the self and the outer world and explicitly uttered within the poetry of Plath, who refers to death as "the art of dying" in "Lady Lazarus" and becomes an exceptional accomplisher in both suicide and poetry.

Keywords: Sylvia Plath, suicide, self-directed violence, poetry, psychoanalysis.

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DANGER LOOMING OVER HUMANITY IN THE TIME OF AN ECOLOGICAL CRISIS IN MAGGIE GEE'S *THE ICE PEOPLE*

Niğmet Çetiner

Maggie Gee's *The Ice People* is a dystopian novel introducing a world struggling to survive the global glaciation ensuing the global warming. The novel projects the present adversities confronted by human societies and their fellow beings are to future in an exaggerated way so as to exhibit the great dangers ahead stemming from human decisions, indifference and self-indulgence. The novel commences with the narration of Saul, the protagonist, about the past in order to avoid being killed and eaten by the wild children surrounding him waiting eagerly for a story. Saul is aware that these cannibalistic children will eat him once they do not have the access to enough food to assuage their hunger and lose interest in his stories. Saul and his son, Luke, encounter cannibalistic people on the way to Africa while they escape from cold. In order to save Luke from these people, Saul leaves a friend behind and he realizes that he is not different from or superior to any nonhuman animals, but he is a living being struggling to preserve his genetic traits and pass it on to the coming generations. Many men want to become female and take female hormones in order to infiltrate the Wicca, a women's commune, to be with the children stolen from them are met with ruthlessness by the members of the collective. In addition to humans turning against each other in order to survive or acquire power, nature and the nonhuman have their share from violence, as well. For instance, dogs are eradicated for fear of rabies and bird populations shrink because of great fires and pesticides. The aim of this paper is to analyze and illustrate manifestations of violence in various forms, for various reasons at a time of global ecological crisis.

Keywords: Maggie Gee, The Ice People, ecological crisis, nonhuman, cannibalism.

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British and American Studies" on 30-31 May 2014. She also attended "Ireland and Ecocriticism" conference on 19-21 June 2014 as a participant. Lastly, she presented a paper titled "The Unfortunate King in the Making: Siegfried of Xanten vs. Gunther, the Unworthy King of Burgundy in the Nibelungenleid" in Poland at "Medieval Fantasy Symposium" on 1-4 June 2017.

"LOVE LEADS TO HUMAN LIFE BUT HATE KILLS": DISABILITY AND VIOLENCE IN LINDA MCLEAN'S *ANY GIVEN DAY*

Nurten Çelik

The intersectionality of disability and violence has relatively received little consideration in the fields of academy and criminology up to this point though these notions are directly related to the concepts of oppression, violence, and victimization that have attained their place and recurrently reappeared down the ages. Despite the scarcity of attention to disability violence in academy, criminology and media, there is a substantial amount of research to shed light on the complicated issues of disability hostility and violence. It has been suggested that adults with disabilities are at higher risk of violence than nondisabled adults and the prevalence and rate of violence are highest for adults with mental illnesses or learning difficulties. One of the contemporary plays which revive the accentuated relationship between mental disability and violence is Linda McLean's *Any Given Day* (2010). The play delineates the individual and social aspects of having and experiencing mental disability through the graphically narrated acts of violence. A couple with learning difficulty is dehospitalized to be cared for in the community, represented by their relative. Under the influence of adverse cultural judgements about mental impairment, they are led to self-segregation and the female character is exposed to sexual abuse and physical torture in the neighbourhood they live in. In this respect, this paper underlines that harassment and violence and hateful rhetoric directed at the disabled character provide a backdrop for the assessment of the cultural response to bodily difference and reveal to what extent the society is tolerable, inclusive and philanthropist. It also highlights that deprived of familial and institutional care, the disabled characters have an increased sense of vulnerability and weakness in the face of the threat from society. Violence levelled at the disabled character unveils that the negligence and the lack of care by the family and community increase the risk of being attacked or harmed, physically and psychologically.

Keywords: Learning Disability, Violence, Care, Linda McLean, *Any Given Day*.

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MAKING THE INVISIBLE VISIBLE: NARRATIVES OF MODERN SLAVERY IN CONTEMPORARY HUNGARIAN CINEMA

Orsolya Milián

Much has been written on the topic of film violence and its affects on viewers, since scenes of violence as depicted in cinema have continuously shaped our perception of violence across the world. At first, film studies scholars have concentrated on particular filmic genres, scrutinizing tropes of violence as appearing in the western, the crime film, and horror. However, at the turn of the new millennium, there emerged new approaches to violence in the cinema that often investigated how the representation of violence creates meaning, why and how violence appeals to audiences, or how violence affects gender or racial identities. J. David Slocum in his introduction to *Violence and American Cinema* (2001) or James Kendrick in his monograph Film Violence: History, Ideology, Genre (2009) give an overview of the scholarship concerning the issues of aesthetics, the relationship of violent spectacle to narrative structure, and reception of violence in cinema. J. David Slocum denominates violence "a notoriously expansive notion" (p. 2.), and after providing a definition of the term – calling it "an action or behaviour that is harmful or injurious" (ibid.) – he points out how complex this apparently simple definition is: the injury can be physical, psychological or sociological; injurious acts need not even be performed since the threat of injury may be just as distressing as the injury itself; the violence can be structural (such as sexism or racism) that results from social arrangements that subtly, often invisibly, put individuals or social groups in harm's way.

One of the reasons why we discuss and debate film violence may be because it facilitates discussions about social and cultural issues that are otherwise concealed within the social order of democracies (such as economic inequality, criminality, gender, race, etc.). Filmic representations of violence can reveal what is otherwise hidden or repressed in society. Though the many forms of modern slavery affect millions of people across the world, and many narrative feature films or documentary films focus on this subject, film studies scholarship is still scarce on it. For this reason, my paper aims at examining the cinematic representations of modern slavery and the forms of explicit and implicit violence as depicted in two contemporary Hungarian films: Beast (Attila Till, 2011), and A Woman Captured (Bernadett Tuza-Ritter, 2017). These films focus on cases of domestic slavery, debt slavery, and exploitation for forced labour, depicting the perpetrators' techniques of physical violence and psychological abuse, which break the will and identity of the victims. By posing questions about the social conditions and moral values of 21st century Hungarian society, resulting from the transition from collapsed socialism to free-market economy and unstable democracy, these films reveal local conditions that should inform not only society, but also policy-makers.

Orsolya Milián (1977) has a degree in English language and literature and Hungarian language and literature from Babes-Bolyai University, Cluj-Napoca, Romania (2000). She completed her PhD at the University of Szeged, Hungary in 2010, entitled *Fictions of Ekphrasis. Theoretical, Historical and Disciplinary Realignments in Theoretic Discourses on Ekphrasis*. She's a senior lecturer at the Department of Visual Culture and Literary Theory, University of Szeged, Hungary. She is the author of several articles and two books published in Hungarian: *Képes beszéd* [Visual/Figurative Speech], 2009; *Átlépések* [Transgressions], 2012. Her research interests include word and image studies, intermediality, narratology, contemporary Hungarian literature and the interrelations between popular music and film.

REPRESENTATION OF ENVIRONMENTAL VIOLENCE IN BILGE KARASU'S *HURT ME NOT*

Özlem Akyol

Violence is a concept which has occupied a destructive place in human life throughout history. Within different types of the concept, environmental violence is distinguished since human commits direct violence against nature but is abruptly exposed to more violent reaction from the natural world over time. This reality is radically ignored by anthropocentric point of view claiming that nature is deprived of agentic capacity as a nonhuman being. This anthropogenic fallacy is featured in Bilge Karasu's "Hurt Me Not" (1979) in which a teacher's failed quest to have a plain and naïve life in an island is illustrated. The underlying reason of this failure is the capitalist system which ultimately aims at the expansion of profit and accumulation at any cost, even if this involves the material destruction on planetary and individual level. Effects of the system are so pervasive and large that they are not perceivable to the human senses at first glance. With this feature, capitalism could necessarily fall under the category of "hyperobjects" which is first coined by Timothy Morton in his book *The Ecological Thought* (2010) to describe an event or object whose dimensions massively spread in time and space in relation to a human life. In this paper, Morton's hyperobject conception is drawn upon to demonstrate capitalism is one of the main reasons of environmental violence in Bilge Karasu's story "Hurt Me Not." In this sense, the story draws a vivid picture of human's futile effort to escape from the irrepressible penetration of capitalism even in an isolated island and the environmental violence inherent to the dynamics of this universal economic system. This paper, then, aims at analysing the story through the ecocritical lenses to reveal the interacting relation between environmental violence and capitalism with reference to Timothy Morton's theories of ecology and hyperobjects.

Keywords; Hyperobjects, environmental violence, Bilge Karasu, Timothy Morton.

Özlem Akyol completed her BA degree in the Department of English Language and Literature at Atatürk University in 1999, her MA degree in the Department of English Language and Literature at Manisa Celal Bayar University in 2012. She got her PhD degree in the Department of English Language and Literature at Pamukkale University in 2019 with her thesis entitled "Ecological Heterotopias in Neil Gaiman's *Neverwhere* and China Mieville's *Perdido Street Station*". Her research interests are ecocriticism, posthuman studies and fantasy literature. She has been working as a lecturer in School of Foreign Languages at Pamukkale University since 2012, and she is the head of the department.

PARTICIPATING IN, WITNESSING, AND REPORTING VIOLENCE AT THE U.S.-MEXICAN BORDERLANDS: REFLECTIONS ON THE LINE BECOMES A RIVER BY FRANCISCO CANTÚ

Özlem Atar

I explore violence in the context of irregular migration. Drawing on Galtung (1969), Özgün Topak defines border violence as "processes whereby migrants' somatic and mental capacities are repressed or destroyed at and beyond the territorial border" (2021, p. 5). Border violence results from efforts to contain migrant mobility through surveillance, apprehension, detention, and deportation (Jones, 2016). While some irregular migrants are killed or injured by border agents` direct actions, most border violence occurs because new enforcement strategies and technologies make the crossing more dangerous. Borders are also violent because they prevent people from access to secure employment, proper healthcare, and other privileges (Mezzadra & Neilson, 2013; Sharma, 2005; Yuval-Davis, Wemyss, & Cassidy, 2019), rendering them socially, legally, and economically precarious (De Genova, 2013; Hyndman, 2012; Nail, 2016).*The Line Becomes a River: Dispatches from the Border,* a memoir by former U.S. Border Patrol agent Francisco Cantú, offers an insider`s account of border violence at arid U.S.-Mexico borderlands. The state outsources violence to the desert terrain, allowing human actors to deny complicity (De León, 2015; Magaña, 2008). Scavengers and the desert sanitize the scene of border killing so that it becomes impossible to determine the actual number of people who die in the desert, making it possible for the U.S. federal government to supply a "moral alibi" (Doty, 2011). I reflect on Cantú`s representation of violence resulting from an ill-conceived border management policy and attend to the literary strategies the author deploys to discuss violence in the context of migration. Cantú`s memoir reveals the injury inflicted not only on migrants but also patrol agents who participate in and witness violence.

Keywords: violence and migration; border violence, the US-Mexico Borderlands; the U.S. Border Patrol, *The Line Becomes a River*, memoir

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MARGARET ATWOOD'UN DİSTOPYASINDA ŞİDDET VE KORKUNUN KADIN HALİ: *AHİTLER*

Öznur Cengiz Çeliker

Kanadalı yazar, şair ve aktivist Margaret Atwood'un (1939-) 2019 yılında yayınladığı *Ahitler* (*The Testaments*) otoriter yönetim tarafından biçimlendirilen distopik bir toplum yapısını anlatır. 1985 yılında yayınlanan *Damızlık Kızın Öyküsü*'nün (*The Handmaid's Tale*) devamı niteliğindeki bu eser, kadın karakterlerin okuyuculara aktardığı farklı bakış açılarını kapsar. Okuyucunun ilk eserde Offred'in yaşamıyla tanık olduğu baskıcı ve şiddet odaklı sistemle yönetilen, insanların sınıflandırıldığı, doğumun toplumun temellerinden biri haline getirildiği yaşam biçimi *Ahitler*'de teyzeler sınıfının aktarımlarıyla derinleşir. Yönetim şeklinin sürekliliği korku ve şiddete dayanır. Özellikle yönetici sınıfından Teyze Lydia'nın konulan sert kuralları uygulama şekli, diğer teyzeler hakkında edindiği bilgileri şantaj aracı olarak kullanması, bireylerin kişisel bilgilerine erişimi ve bunların manipülasyonu ölüm korkusunun sonuçlarıdır. Kurallara uymayanların işkence edilerek (dövülme, aç ve susuz bırakılma, temel ihtiyaçlardan yoksun bırakılma, bedensel uzuvlara zarar verme gibi) verilen görevlerin kabul ettirilmesi toplum düzeninin bir parçasıdır. Geçmişinde bunları tecrübe eden Teyze Lydia, yönetimi yıkmak için çalışmasına rağmen açığa çıkmaktan korkmaktadır. Bu nedenle, karşısına çıkan tüm fırsatları teyzeleri birbirine düşürerek ve böylece konumunu koruyarak değerlendirir. Teyze Vidala ve Teyze Elizabeth gibi diğer kadın karakterler de şiddet korkusuyla şiddet uygulayan, başka bir ifadeyle, işkence ve ölümden daha uzun süre kaçabilmek için sistemin işleyişine uygun davranan karakterlerdir. Alt sınıfların okuma yazma bilmemesinin istenmesi, bilginin gizlenmesi, gizlenen bilginin yönetim tarafından ihtiyaçlar doğrultusunda değiştirilmesi, edebiyat, bilim, sanata dair her unsurun yasaklanması, belirlenen görevlere aykırı her durumun cezalandırılması, medyanın yönetimin kontrolü altında olması gibi birçok çarpıcı nokta Gilead'daki yaşamın korku üzerine inşa edildiğinin göstergesidir. Toplumsal sınıflandırmanın her kategorisindeki kadının – damızlık kızların hamile kalmaya, komutan eşlerinin damızlık kızlarla hamilelik sürecini takip etmeye ve sadece ev işleriyle ilgilenmeye, yönetici kadınların şiddet kullanarak sözde işleyişi sağlamaya, alt sınıflardan kadınların zorlu yaşam koşullarında hayatlarını devam ettirmeye zorlanması gibi – fiziksel veya psikolojik şiddete maruz kaldığı yapıda kural koyan ve yöneten erkeğin düzeninin şiddet vasıtasıyla parçası haline gelir. Bu bağlamda, çalışmanın amacı, Atwood'un distopyasında şiddet ve korkunun kadın karakterlerin gelişimi/değişimi üzerindeki etkisini araştırmaktır. Böylece, erkek egemen toplumda şiddet ve korku aracılığıyla engellenen ve pasif hale getirilen kadının maruz kaldığı koşullar ortaya konacaktır.

Anahtar Kelimeler: Distopya, kadın, şiddet, korku.

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ECOLOGY AND OCCUPATION IN KALPISH RATNA'S *ONCE UPON A HILL*

Pallavi Narayan

Gilbert Hill, a 60-metre-high column of rock, is a barred, padlocked hill—or a part of what was a hill—in the heart of the Andheri East, a densely populated part of Bombay, or Mumbai as it is now known. A phantasmagoric sight, emerging as if out of a fantasy, it stands on its own, located literally behind a gate and grills. In their ethnographic and poetic book *Once Upon a Hill*, Kalpish Ratna or the writer-photographer duo of Kalpana Swaminathan and Ishrat Syed explore the neighbourhoods, by-lanes and tenements of the area around and leading up to Gilbert Hill in an attempt to comprehend why the hill is out of bounds for most visitors. In the authors' perception, Andheri East is a distant suburb created out of new money and boasts a depressing industrial zone. It is also, oddly, home to this precarious geological form in historic time: it encompasses 65 million years. Situated amidst criss-crossing colonies of migrants, visiting its entrance involves wading through a hastily stitched together pastiche of working-class housing. In this paper, I ask how Kalpish Ratna approach the looming bulk of Gilbert Hill through their fascinating enthnographicliterary study with a view to seeing the people meet along the way and migrant histories they uncover. For while this ecological remnant of the hill is a small marvel in itself, it is the scores of migrants who have made the area around the hill overpopulated and low on resources. How do they "occupy" this land and who granted this so-called occupation? What does the hill do to break the monotony of the cityscape and why is it the only hill left? And why indeed is an entire hill locked and barred? What does this say about contemporary city writing in the space of ecological violence? How is this violence articulated in the shifting architecture of the migrants and what symbols does the hill finally wear? I seek to respond to such problematics in this paper.

Keywords: ecology, hill, violence, migrants, occupy.

Pallavi Narayan is the editor of Singapore at Home: Life across Lines. Her monograph, Pamuk's Istanbul: The Self and the City, is contracted with Routledge.

FROM ANTHROPOCENE TO CHTHULUCENE: THE BIOMYTHOGRAPHY OF *BEGOTTEN*

Penny Papageorgopoulou, Dimitris Charitos

In this paper, we study E. Elias Merhige's experimental horror film *Begotten* (1990), as a symbolic artwork representing Anthropocene, in an unusual, epic narrative form. Begotten, devoid of verbal communication, yet striking black and white imagery, unfolds, by means of biomythography, the ecological devastation caused by human species. The film, weaving together myth and history, explores the relation between man, earth and religion, conceptualizing the moral, anthropological and ecological deregulation in a surreal disturbing tale. Merhige, questing for human traits outside human species, represents his main characters (God Killing Himself, Mother Earth and Son of Earth) as human, yet transgressing human boundaries by incorporating nonhuman characteristics, in reference to Biblical Genesis and Egyptian mythology. Human species, depicted as faceless nomads brutalize Mother Earth and her Son, planting their parts into the ground. The burial ground flourishes, signifying the start of Chthulucene era, when the human and nonhuman get involved in sympoietic and symbiotic practices unable to escape the tentacular bonds that have been built during the Anthropocene era. Therefore, Begotten, as a cinematic narrative evolving within the grounds of dystopic lanscapes, highlights the "biotic and abiotic powers of this Earth", placing the faceless nomads (humans) as beings with and of the earth, impotent of holding a dominant role during Chthulucene, unlike Anthropocene era.

Keywords: Anthropocene, cthulhucene, posthumanism, cinema, film

Penny Papageorgopoulou is a computer scientist and new media scholar currently engaged in doctoral research on posthumanism and the impact of wearable and insertable devices on the users' body image and emotional state. Her scientific interests include embodied computing, the broader field of human-computer interaction, as well as the design, development, and evaluation of the immersive systems. She exhibits a significant teaching experience in vocational schools of computer science, graduate and postgraduate academic programmes. She is a PhD candidate at the Department of Communication and Media Studies of National and Kapodistrian University of Athens. In 2015, she received her M.Sc. in Digital Communication Media and Interactive Environments from the National and Kapodistrian University of Athens. In 2008, she received her BSc. in Telecommunications Science and Technology from the University of Peloponnese.

Dimitris Charitos is an associate professor in the Department of Communication and Media Studies at the National and Kapodistrian University of Athens, where he teaches human-machine communication, interactive design, digital art and visual communication. He studied Architecture at the National Technical University of Athens, and C.A.A.D. in the Department of

Architecture, University of Strathclyde (Glasgow). He holds a PhD in interactive and virtual environments design. His artistic practice includes electronic music, audiovisual and interactive installations and virtual environments. He has participated in exhibitions in Greece, the UK and Cyprus. As a researcher or coordinator, he has participated in research projects (funded by Greek and European programs) on the subjects of virtual reality, locative media, digital art and multimedia.

THE VIOLENCE OF LANGUAGE IN *HAMLET, PRINCE OF DENMARK*

Pınar Yılmaz

Language is a virus from outer space

(Naked Lunch, William S. Burroughs)

Christopher Vogler, in his book *The Writer's Journey: Mythic Structure for Writers* (1992) naively aligns the phases of language in three "calls". First call emerges as a "return thanks" to the thinking process of the Creator. The second call improves as a kind of "mimesis" of the Creator by creating the story/ies of "genesis" and the third call claims to be the greatest artefact of the created: language; as the nurturing power (of) nature.

While Vogler has no doubt of the "goodness" of the God (Creator/creation) and matches language as the truthful way of expression of entire life experience of human being; *Hamlet, Prince of Denmark* (1603, William Shakespeare) unmatches the cord between language and its content and converts language to a concealing "act" rather than a revealing call/expression. While Terry Eagleton will put Hamlet's experience of the **world** as the "sweet violence" of the **word**s (language); for Hamlet they will just be experienced as a bleeding s**word** that halves the goodwill of the creation and the created. For Hamlet words are the most violent because they don't match the seen and unseen as they *allegedly* claim; on the contrary words function adversely: words separate; do not unify. Words misguide; words disguise; words are the *Trojan horse*. Yet for Hamlet they do not infect coming from outer world as Burroughs emphasizes above. For Hamlet the virus keeps its mutation in inner **world**s.

Although with an anticipation of reaching a probable dilemma in the end by trying to question the violence of the words within words; yet with a stronger challenge to explore the violent aspect of language, the focus of this paper is to trace back the internalization of violence *word by word* in *Hamlet, Prince of Denmark* since "the creation of the greatest artefact of the created": language.

Keywords: Violence, Language, Discourse, *Hamlet, Prince of Denmark,* Shakespeare.

Bio: Pınar Yılmaz works as an English Drama teacher at Doğru Statü College, İzmir, Turkey. She graduated from Ege University, American Culture and Literature Department. After having spent four years at Ege University Theatre Club during her BA study, she specialized on performing and directing at Studio Players founded by Şahika Tekand. Since her graduation from Studio Players she has been leading workshops on performing focusing on somatic elements of acting. After having earned her MA degree at Essex University, East 15 Acting School, Theatre Directing Department in England, she taught Textual Analysis, Dramaturgy, Staging and Acting at Maltepe University, Faculty of Fine Arts,

Performing Arts Department. As her independent theatrical projects; she re-wrote and directed Sürgün/*Exile* (a collage on *the Bacchae, Medea* of Euripides and *Oidipus, the King* of Sophocles) in 2013. The performance had its premiere at İstanbul State Theatre. In 2021 she wrote and directed *İkiz/Double*. The performance had its online premiere at 39. International İzmir Theatre Festival in 2021. In 2017 she started her PhD study at Dokuz Eylül University, Performing Arts Department, currently working on her dissertation "*Hamlet, Prince of Denmark* in the Context of Language, Thought, Meaning, Narrative and a Performative Aesthetic". Since her first published book *Yereboz* (2000), she has been publishing at literary and theatrical magazines some of which are ***Uç, Ötekisiz, Rüzgar, Kültablo*** and ***TEB-Oyun.*** Her main interests include theatre studies, performative aesthetics, physicality and movement as a somatic language in performing arts.

GENDERED VIOLENCE: AGONY, ANGST AND TRAUMA IN THE PARTITION STORIES OF SADAT HASAN MANTO

Prachi Priyanka

Partition is one of the bloodiest upheavals in human history that has continued to dominate the collective memory of both the nations, India and Pakistan – and often overshadows the importance of independence from British rule because of the scale of devastation and communal violence caused by the partition. A suffocating silence continued for decades without any inquiry into the mental and emotional turmoil that at least half million women went through as they committed suicide or were uprooted, raped, killed or dislocated to a different world. The human experience of Partition went unrecorded and unverbalized to large extent; hence literary texts on the subject of Partition have been written and read emphatically within artistic conventions of realism and are treated as surrogate document. Through a close reading of selected stories of Sadat Hasan Manto, my paper aims to bring out the effects of gendered violence in communal riots that took place during the partition. The paper explores through the stories *Cold Meat* and *Khol do* how women's bodies become reduced to sexual objects to be owned, disowned, invaded, protected or exploited in patriarchal societies when men turn into communal butchers and women are muted objects stripped of any authority over their own thoughts, bodies or lives.

Key words: India Partition, communal riots, violence, somatization, sexuality, patriarchy

Prachi Priyanka holds a doctorate degree in English literature. Her doctoral thesis is an illuminative study on the convergences between poetry and painting since the publication of G. E. Lessing's *Laocoon* to the modern times. Her areas of interest include intertextuality and visual culture, Indian literature, Partition art and Diaspora studies. She is in the editorial board of national and international journals and her research papers have been published as book chapters and online journals. Her short stories collection '*Thistle & Weeds'* was published in 2016. Her book '*Caste, Class and Gender in Modern Indian Literature'* has been accepted for publication by Authorspress, New Delhi. Currently, she is Assistant Professor at the Department of Humanities and Social Sciences, Sharda University, India.

LABOUR AS VIOLENCE IN DALIT HOUSEHOLD: READING AUTOBIOGRAPHICAL NARRATIVES BY DALIT WOMEN

Pratibha

Memories that are recovered and strung into an autobiographical narrative, are embodied by their very nature because the experiences, sense impressions, images, feelings stimulated by the external world are perceived, internalised and recalled by a material body. Then the autobiographical subjects, through the material body, are also webbed in bodily discourses, such as the socio-political body that inscribes power relationships (a set of cultural attitudes and discourses encoding the public meanings of bodies). In the discourse about the emancipation of Dalits, the 'everyday concerns' of Dalit women are often passed over for issues considered "weightier," such as reform ideology, caste conflicts and political power struggles. Meena Gopal has argued that women's domestic labour, from marginalised communities in particular, is rendered invisible and undervalued in the mechanistic distinction of the world of work into categories like formal, informal, market and domestic labour. In the light of these arguments, this paper examines the depiction of 'labouring bodies of Dalit women' in select autobiographical narratives by Dalit women translated in English to enunciate the physical and psychological violence these women endure in the name of labour that gets subsumed as obligation due to caste and gender intersectional ideology. It looks into the micro-politics of the sexual division of labour in Dalit households to highlights the instances where Dalit women have voiced dissent against wage disparity, abjectness and devaluation of their domestic or non-domestic labour, the burden of providing for familial expenditure on food/sustenance, and the tendency of their own family and community members to deny them their personhood by treating them primarily as useful machines. These issues emerge as significant sources of friction within the Dalit household.

Keywords: violence and gender, domestic violence, caste and gender, labour and violence, autobiographical narratives, Dalit women

Pratibha has been an Assistant Professor of English Literature at the School of Humanities and Social Sciences, Sharda University since October 2015. She has been a Research Scholar at the Department of English, Jamia Millia Islamia, New Delhi from 2013 to 2021. She submitted her Ph.D. dissertation titled *Self and Community in Autobiographical Narratives by Dalit Women in the English Translation*, in January, 2021 and was awarded M.Phil. degree in 2016 for the dissertation titled *A Critical Study of Caste and Gender Dynamics in the Poetry of Meena Kandasamy*. Her research focuses on Dalit Literature.

THE VIOLENT MOTHER IN FELICIA HEMANS'S *THE WIFE OF ASDRUBAL*

Priti Das

Romantic women writers whose works have now faded into oblivion had no less contribution than that of the canonical male authors. Felicia Hemans (1793-1835) was one of those prominent poetic voices of the Romantic Revival. My paper will endeavour to analyse one of her neglected poems, "The Wife of Asdrubal" (1819). I aim to read the poem in terms of its portrayal of a mother who commits the violent act of infanticide. The usual picture of the mother in the early 1800s was that of a good, non-violent woman happily engaged in the upbringing of her children and family. Motherhood was synonymous with a woman's inherent potential to love her progeny. From this angle, Hemans's titular character should not be deemed as a good mother. Instead, she is the opposite of Romantic maternity as she fails to fulfill the duty of a mother that requires her to protect her children. In her callous murdering of her two little sons, the wife of Asdrubal becomes an incarnation of violence, an embodiment of cruelty. But is that really the case? Is Asdrubal's wife totally devoid of motherly love? Or is it her motherly love that compels her to kill her own children in order to save them from a horrifying future? By carrying out a close examination of the poem, I will try to discuss the reasons for the violent action of Asdrubal's wife.

Keywords: Violence, motherhood, infanticide, cruelty, emotion, horror etc.

Priti Das is an assistant professor of English at Murshidabad University, Murshidabad, India. Her area of research interest is marginalized women writers of the eighteenth-century English literature. She is currently doing her PhD research on Romantic women poets.

ZAMI: A NEW SPELLING AGAINST RACISM

Pulkita Anand

Audre Lorde is a versatile personality. Her influence has been across the globe. She motivates others to raise their voices against violence. The paper proffers to have an active engagement with the text to develop a better understanding of the personal experiences meted out by the writer. *Zami* provides a contextual narrative that expresses her experience and multiple experiences of people that came in the course of her journey. The text is paramount to her experience without fail. It centres its discourse on silence, power and aggression. Her writings help to dismantle the tools of masters and disrupt metanarrative constructions. She elucidates the attitude of colour-blindness of white and the myth of meritocracy through *Zami*. These experiences consolidate the trajectory of stigma, oppression and the debilitating effect of racism on an individual. She considers the significance and pivotal role of appreciating and acknowledging differences in overcoming various issues. Her self-reflexive interaction with the text lends a stamp of authentication on it. She brings forth racial injustice and resilience through her writings. Her work proffers an enduring analysis of silence, power and anger. It offers tools to overcome epistemic injustice and assaults. Her works influence others to engage in developing humanistic stance.

Keywords: Audre Lorde*, Zami*, Violence, race, woman

Pulkita Anand is an assistant professor of English at Shahid Chandrasekhar Govt. PG College, Jhabua. Earlier she worked at Banasthali Vidyapith for six years, where she was actively engaged in organizing national workshops. Her areas of research are Indian writing in English and British drama. She has participated in many workshops, symposiums, international conferences, national seminars and has written papers which have been published in reputed journals. She has experience of teaching language, literature and communication skills and published twenty research papers. She is also a member of the editorial/advisory board of the journal *New Academia*. She has also published some poems, book reviews and short stories. Her research papers are also selected to be published in international anthologies.

SEXUAL VIOLENCE IN TWO BOLLYWOOD FILMS OF THE 1980S

Ramit Samaddar

How is sexual violence against women represented in Hindi-language Bollywood cinema? My paper will seek to answer this question by analysing in detail two films of the 1980s–*Insaaf Ka Tarazu* (The Scales of Justice, 1980) and *Zakhmi Aurat* (Wounded Woman, 1988)–that tackle head-on the crime of rape, a crime that plagues India to such an alarming extent that the country was branded as the 'rape capital of the world' by international media outlets after the 2012 Delhi gang-rape (on which BBC made the controversial documentary *India's Daughter*). I will discuss how *Insaaf Ka Tarazu* and *Zakhmi Aurat* unequivocally condemn male violation of the female body and work as conscience-raising narratives against a crime that has its invidious roots in the misogynistic culture of India. As an act of patriarchal aggression, sexual violence is a horrific offence and my aim in this paper will be to explore how these two films of the 1980s, now seen as cult classics, protest against it in no unsure terms. Emphasis will also be laid on how these cinematic accounts of sexual victimization of women by men can be better understood when considered in the light of India's rape epidemic of the 1980s.

Keywords: rape, gender, Bollywood, India, 1980s

Ramit Samaddar is Assistant Professor of English at Jadavpur University, Kolkata, India. His areas of interest are Romanticism, Victorian Studies, travel writing, postcolonialism, and Hindi cinema. He is currently working on a co-edited volume entitled *ReFocus: The Films of Shyam Benegal* (Edinburgh University Press).

VIOLENT FEMININITY AND MASCULINITY IN NINETEENTH CENTURY ROMANIAN SENSATION FICTION

Ramona Mihaila

The present article intends to identify the violent femininity and masculinity in nineteenth century sensation writing, namely as a subgenre of Romanian literature, and to analyze how medical, legal and folk tales could be added in the concept literature. The study also analyzes the perspective the authors of this kind of writing can be addressed to. They are lawyers, clerks, registrars, translators and they present the stories of their writing as being notorious legal trials. Thus, their writings lack of stylistic means and they look like minutes of the trials. The female or male characters are not complex, they do not develop along the writings like round characters, they behave like being sides or witnesses in a trial. Writers create violent actions to cause plot twists and to surprise the readers all the time. In his book, *How to read literature as a professor?* Thomas Foster mentions that for this type of writing "the plot and basic story is sick and twisted, but within it, there are several incidents of fist fights, stabbings, starvation, and shootings that are in no way specific to the plot or story's development. The author is using this violence to set the tone of the story create the mood of death and harmignite a sense of danger in the minds of the readers and main characters in the story." (Foster, 2020) Finally, the article will appeal to specialty literature in terms of describing psychological aspects of femininity of masculinity in this genre of writing.

Keywords: femininity, masculinity, sensation fiction

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VIOLENCE, RESISTANCE AND CONFLICT: A TRAUMATIC STUDY OF AVINASH DOLA'S *THE VICTIM* AND SADAT HASSAN MANTO'S *YAZEED*

Rayees Ahmad Bhat, Shabina Fatima

One of the path-breaking events in twentieth century literature is the coming of age of the literature of war and violence. The portrayal of violence and resistance has been a perennial concern of literature from early Greek literature but the 20th century version of it proved more focussed, based on theoretical underpinnings and had a lasting impact on people's lives. The two world wars, never-ending conflicts and controversies among nations, the rise of radicalisation and its impact on social and political life have been widely portrayed and discoursed by the artists and the writers. Though they neither counsel the readers nor present any solution they attempt to raise the voice of oppressed and marginalised people through their narratives. The violence and war narratives in both colonised and coloniser nations have witnessed immense growth and wide popularity in recent years. The present paper will examine the resistance and violence in two short narratives entitled "The Victim" and "Yazeed" written by noted Indian authors Avinash Dola, a Marathi writer and Sadat Hassan Manto, the Urdu writer, respectively. The paper will demonstrate how these authors attempt to deconstruct the grand narratives while show casing resistance and violence in their stories and how the characters in socio-political and family turmoil respond to the traumatic experience. It will make a foray into the social and political conflicts which create traumatic situation for the characters. These writers give vent to the anguish and bitter agony of the characters that become puppets of political radicalism and social conflict. "The Victim" portrays social and domestic violence while "Yazeed" shows the cold-bloodedness of war-torn regions of India and Pakistan during and after the Partition. The paper will also attempt a critique on how these two writers discuss different issues with the same mind and in a similar vein.

Keywords: Violence, Trauma, Resistance, Radicalization Controversies, the Partition

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Shabina Fatima is a research scholar at the Department of English Studies and Research at Dr Bhim Rao Ambedkar University Agra (U.P. India). Her areas of interest are Translation Studies, Feminist literature, Indian writing in English, Subaltern Studies, Gender Studies, Modern and Postmodern Literature. She is about to submit her PhD dissertation entitled *Voices of Resistance: Male Hegemony*

and Female Imagination in the Selected Works of Ismat Chughtai and Qurratulain Hyder.

VIOLENCE IN TEXTILE: A CLOSER LOOK AT THE WARRIOR SHAWLS OF NAGALAND

Rugmani Venkadatri

Violence has undeniably been around us in many spheres of life. This paper delves into depth on the depiction of violence in a tangible form on the textiles of Nagaland, a state in the North-East of India renowned for its warrior shawls. Hunting has been the oldest occupation of mankind since the beginnings of human life, as food –gathering alone would not fulfil the needs of the tribe. Hunting was associated with valour and bravery of the warrior men in the tribe. Each deed and achievement was recorded in the textile worn by the warrior, whether it was merely wounding the enemy, killing bisons, or an animal from the wildcat family. When different tribes were in conflict with one another, their conquests over one another were documented in these shawls which became their cherished trophies. The accessories worn along with this textile by the men also complement this sentiment wholeheartedly. This depiction of violence in the textile is manifested through the medium of weaving and other means of surface ornamentation. Women craft textiles, proudly documenting the laurels of their men. These warrior textiles, especially the killer textile are highly misunderstood by onlookers, who consider the creative articulation of violence to be very gruesome. On the other hand, the textiles worn by women are devoid of any symbols that concern any form of violence or aggression. Cultural Relativism is the need of today, where we need to understand different cultures from their perspective and not first judge them. This paper holistically examines Naga life in the past with special reference to their textiles and aims at showcasing a different perspective on this whole picture of violence that seems to be violence on the face of it, but has a world of stories beyond it.

Keywords: Lore, Heritage, Textile, Nagaland, Warrior shawls, Violence, Representation, Valour, Cultural Relativism

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PRISON LITERATURE, VIOLENCE AND THE SCOPE OF CULTURAL DISSENT

Ruqaiyah Zarook

The prison is a stalwart symbol of intimidation, violence, and control and a supporting apparatus of containment manufactured by the Egyptian state. The state's arduous history of censorship has given rise to a vast corpus of defiant literature written in prisons; in fact, it documents the collective dependence on carceral control of both authoritarian states and so-called democratic states, and reveals the scope of socio-political and cultural dissent against the repressive classes that dominate the upper echelons of Egyptian society, essentially dictating normative ideas of social deviancy and criminality to the rest of the population. Nawal El-Saadawi and Sonallah Ibrahim are two celebrated Egyptian writers who have both been imprisoned for their political views. What explicitly connects these two writers are how their novels exquisitely encapsulate prison experiences. In this paper, I will show the role Egypt's prisons play in becoming spaces conducive to a thriving intellectual culture helping to produce prison literature and how it poses a threat to the Egyptian state's violently enforced status quo. Furthermore, despite the state putting intellectuals in carceral exile to silence them, I argue that the prison does the opposite by often inspiring them to create.

Keywords: Arab Prison Literature, Imprisonment, Resistance, Violence

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SSTHE SCREAMS OF SILENCE: OTHER SIDE OF GENDER BASED VIOLENCE THROUGH RE-READING OF A FEMINIST TEXT

Sanjana Chakraborty, Dhananjay Tripathi

"…throughout the world, developed and developing antisocial behavior is essentially male."
-On Men: Masculinity in Crisis, Anthony Clare

The question that still lurks, which is one of the key issues addressed in the article, why there is a considerable silence over the issue of Gender Based Crimes against adult men in South Asian countries even with rampant reports? And how do men fall into the situation of double vulnerability? The paper explores the idea of John & Nair 'A Question of Silence?' violence against men and male body, by re-reading of a feminist text of Partition literature, *Lajja by Taslima Nasreen (1993) translated by Achinta Ghatak (2014).* The paper would analyze the role of men in the minority community in times of conflict and how it affects their shaping of identity and personality. The physical and psychological tortures and scars carried by the male bodies bring the question of how Gender Based Violence against men needs to be brought into the public sphere. Further, the paper will analyze the downsides of 'Bhadralok' Image, an essentialization of de-sexualized image of men correlated to the colonial image of native men often resulting in formation of subaltern masculinity which highlights the complexities of gender identity construction and the side-effects of universalism. The prevalent silence regarding the issue should not be observed as cases of absence but rather they should be regarded as spaces which store the loudest screams of trauma if we prepare to hear and learn about them.

Keywords: Violence and Masculinities, Trauma, Migration, Identity Politics, Partition literature, Minority Communities

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Dhananjay Tripathi, acquired his MA (2006) and D. Phill. (2013) in English from University of Allahabad, India and is currently an Assistant Professor in the Department of Humanities and Social Sciences of National Institute of Technology Sikkim, India.

FROM MEMORIES TO WORDS, A TRAUMATIC TIME TRAVEL: TRANSGENDER AUTOBIOGRAPHIES FROM INDIA

Savita Boral, Divyabha Vashisth

"There is no original or main gender that a drag imitates," writes Judith Butler, "but gender is a type of imitation for which there is no original." Gender bigotry is the unjust conduct of a gender or a partisan stance toward it. In gender disparity, one gender is regarded as superior to the other; most of the time, males are regarded as superior to women, although even men are discriminated against. In the immeasurable fixture of pride and prejudice, there is one gender in meticulous that is working hard to gain recognition and reverence at home, and in public. Male and female genders have been regarded as significant for identity since the beginning of human existence. Aside from these two genders, there was a third gender known as 'transgender' or 'Third Gender' They go by many identities such as bisexuals, cross sexual, epicenes, unisexual, genderqueers, hijras, and so on. They face discrimination, shame, and violence from society throughout their lives. They are still oppressed and spend their lives grappling with the issue of their identity. A person with gender identity disorder is referred to as having Gender Dysphoria. This is a type of distress felt mostly by transgender people as a result of a mismatch between their physical and mental sex. Such people are completely dissatisfied with their bodies and suffer from psychological trauma, which has an impact on their daily lives. The voices, issues, and concerns of this subaltern group, like those of other marginalized groups, are articulated on a variety of platforms, including social activism, politics, popular culture, and, most crucially, literature. The purpose of this study is to better understand the Hijra's sorrows, as well as society's insensitivity toward them, and to provide light on how these eunuchs cope with daily trials. Manabi Bandyopadhyay's "A Gift of Goddess Lakshmi", A. Revathi's "The Truth about Me a Hijra Life Story" and Laxmi Narayan Tripathi's 'Me Laxmi, Me Hijra' were chosen for this purpose. The purpose of choosing these writings is to show that they are not counterfeit, that they reveal the hardship of transgender in India, and also give a message that they can all outshine in similar circumstances like binaries.

Keywords: third gender, marginalization, hegemony, humiliation, experience, equality

Savita Boral is pursuing her Ph.D. in English literature from The NorthCap University, Gurugram, Haryana. Gender and queer studies are her vast scholarly interests. She enjoys reading both fiction and nonfiction books. Her curiosity and eagerness to learn are what distinguishes her. Her enthusiasm and curiosity to learn are what defines her. Her passion for English literature has always motivated her and the belief in continuous learning is deeply imbibed in her. She has teaching experience in various international schools. She is currently

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Divyabha Vashisth has worked as a teacher of English, Linguistics and Phonetics, and Advanced Literary Theories. Currently, she is working in The NorthCap University as an assistant professor (Selection Grade). She got her Ph. D degree in English with a specialization in feminist writing. She has a rich experience of teaching for around fourteen years. She has presented and published many research papers in international and national conferences and journals of repute and also written a book on communication skills. She has supervised several MPhil dissertations. She is a certified BEC Trainer and is also certified by the British High Commission to teach all levels of Business English Certificate Courses. She has also done Post Graduate certificate in teaching English from CIEFL Hyderabad, which is now known as English and Foreign Language University. She facilitates sessions on communication skills, interpersonal skills, interview skills, voice and accent, group discussions, and presentations.

THE REPRESENTATION OF VIOLENCE, VOICE AND AGENCY IN SEX TRAFFICKING FICTION ABOUT SOUTH ASIA

Sarah Dara

This paper examines the depiction of the power of sex trafficking survivors in contemporary fiction about South Asia. Current sex trafficking fiction focuses on a victimised narrative, presenting protagonists with little or no agency. I argue that the violence that comes with being trafficked affects these characters in various psychological and physical ways, however this does not mean that they are without agency and interiority. The novels analysed in this paper include Mahasweta Devi's *Douloti the Bountiful*, Tariq Mehmood's *Song of Gulzarina*, *The Blue Notebook* by James Levine and *Girls Burn Brighter* by Shobha Rao. These novels have been selected for their overall representation of South Asian sex trafficking; together they uncover the experiences of survivors from India, Pakistan and Bangladesh. Through trauma theorisation, and feminist and postcolonial perspectives, this paper will look at sexual violence and its effects on the voice of characters. The relationship voice has with identity, religion and geographical relocation will be explored to showcase the agency and interiority of sex trafficking survivors in fiction. Many of these texts depict South Asian survivors with greater control or ability to escape, while some show them as passive and acted upon. I discuss the reasons behind this phenomenon, including exclusion of survivors' voices and the absence of detail and comprehension in trafficking fiction. Using a variety of criticism including that of Bickford, Whitehead and Luckhurst, this paper argues that stereotypes of the 'helpless victim' who has no voice and cannot save herself are false, and the characters in these novels do challenge trauma and violence through their agency or interiority. The conclusion of this research is that characters in sex trafficking fiction have agency, though it can be influenced by factors including the length of trauma and violence, the writer's depiction of the character's voice and how the traumatic event affects the character. The relevance of this research lies in its ability to stress on the inclusion of the voices of South Asian survivors to improve their representation, challenge racial stereotypes of passive women of colour and improve rehabilitation services available to them.

Keywords: violence, voice, agency, sex trafficking

Sarah Dara is a writer, and PhD candidate in English and Creative Writing at the University of York, UK. Her creative-critical research focuses on issues of representation including the voice, agency and identity of South Asian sex trafficking survivors in contemporary fiction. Sarah's multidisciplinary research has been influenced by her career as a journalist and creative writing instructor in Karachi, Pakistan. She is published in the Herald, Soch Videos, Newsline Magazine, Himal Southasian, Literally Stories and The Bard Review. On Twitter: @Sdara94.

PATRIARCHAL VIOLENCE IN DANTE GABRIEL ROSSETTI'S "THE BLESSED DAMOZEL" AND "JENNY": OVER-IDEALIZATION AND DEVALUATION OF WOMEN

Seçil Erkoç

Dante Gabriel Rossetti (1828-1882) is one of the most significant figures of the Victorian England. As a prominent member of the Pre-Raphaelite Brotherhood, he sets out with the intention to go beyond the rigid artistic standards of the Royal Academy, and he embraces an original outlook in his paintings. His poetic career also takes shape in accordance with the anti-traditional stance that he has mostly exemplified in his artistic works. Still, a closer look into his poetry reveals the fact that Rossetti is not able to redeem himself from the hypocritical gaze directed at women in Victorian England. Also termed as an age of contradictions, Victorian period is notorious for setting the double standards concerning the position of women in the society. Despite putting women on the highest pedestal possible and praising their purity and innocence, the Victorian patriarchy never refrains from creating the possible conditions for the rise of prostitution. Within this perspective, this paper aims to scrutinize the ambiguous and problematic relationship between men and women in Rossetti's poems, and to show the extent of the patriarchal violence which operates through an ideological system of objectification of the woman body and psyche. "The Blessed Damozel" is about the seclusion of a young woman in heaven who is not happy with all the prescribed titles ascribed to her since she prefers to be united with her lover on Earth. "Jenny," on the other hand, is about a prostitute who spends the night sleeping on the knee of a male speaker, and the poem describes his attraction as well as the feeling of repulsion due to Jenny's presence. When these two poems are analysed together, it is seen that Victorian patriarchy over-idealizes and degrades women in order to highlight its dominance and control over them – which is a form of systematic violence and psychological pressure that denies the women the right to be themselves.

Keywords: Dante Gabriel Rossetti, "The Blessed Damozel," "Jenny," Patriarchal Violence, Victorian Age.

Seçil Erkoç received her B.A. (2010) from the Department of Western Languages and Literatures at Boğaziçi University. She had her M.A. degree (2013) in English Language and Literature Department at İstanbul University, with her dissertation entitled "Deconstruction of the Self in Aldous Huxley's *Island* and John Fowles' *The Magus*." During her graduate studies she worked as a Res. Assist. at İstanbul University, and then at Hacettepe University where she got her PhD from English Language and Literature Department in 2020 with her dissertation entitled "'Out of the Maze of Dualisms': Posthuman Space in Mario Petrucci and Alice Oswald's Poetry." Erkoç currently works as a Res. Assist. Dr. in the Department of Western Languages and Literatures at İnönü University, Turkey. Her research interests include Environmental Humanities,

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"SECULAR IOLLITY," MISOGELASTISM AND THE RHETORIC OF VIOLENCE IN WILLIAM PRYNNE'S *HISTRIO-MASTIX*"

Selena Özbaş

This paper attempts at exploring the anti-laughter tendency in William Prynne's *Histrio-Mastix*: *The Player's Scourge, or, Actors Traegedie* (1610) as part of the seventeenth-century Puritan rhetoric of religious violence. In locating the cultural coordinates of the anti-laughter tradition of seventeenth-century English literature in Platonic and early Christian misogelastism, it attempts at an extensive treatment of the Puritan attack on laughter. In this respect, it will be considered that *Histrio-Mastix* represents the culmination of religious violence in the Caroline era which aims at suspending -if not eradicating- human laughter. To elaborate on this argument, I will turn to Paul Ricoeur's idea of "capable human being" which stands for the human capacities as informative of the nature of both violent and benevolent human action. By applying Ricoeur's conception of the relation between violence and religion which is informed by a hermeneutic-metaphysical capacity to act, it will be asked: how was it possible for English Puritanism to obstruct human invention and flourishing by way of disallowing the natural human capacity to laugh when it aimed at religious and political reformation? It will be contended that although religious violence in seventeenth-century England falls within the wide sphere of human activity, the rhetoric of violence of English Puritans narrates a story of impure view of human nature. In conclusion, it will be argued that William Prynne's *Histrio-Mastix* is an extensive hermeneutic act of misogelastism which antagonises human laughter and rejects anthropo-ontological development under the guise of purifying the Christian soul and state.

Keywords: English Puritanism, misogelastism, violence and religion, Paul Ricoeur, capable human being, human capabilities.

Selena Özbaş is a research assistant at the Department of English Language and Literature, Istanbul Yeni Yuzyil University. She is a fourth-year PhD student at Istanbul University, Department of English Language and Literature. Her research interests include humour studies and cognitive literary studies with a particular focus on late-medieval to mid-eighteenth-century English literature.

REVISITING GENDERED VIOLENCE IN MODERN IRANIAN FICTION: MAHMOUD DOWLATABADI'S *MISSING SOLUCH*

Selin Şencan

Mahmoud Dowlatabadi (1940–) is one of Iran's prolific novelists whose *Missing Soluch* was translated by Kamran Rastegar in 2007. The novel explores various contemporary issues including gendered violence by focusing on a nuclear family living in a village in Iran. *Missing Soluch*'s protagonist, a woman named Mergan is a middle-aged mother who manages to survive the harsh conditions of her society in the absence of her husband. In his novel, Dowlatabadi provides a skillful account of gender-based violence and portrays the underlying causes of oppression, abuse, and othering through references to the dominant patriarchal culture. Along with her only daughter named Hajer, Mergan reflects the feelings of many contemporary women who suffer from the same fears, discriminations, and abuses. Despite being a male author in the conservative society of Iran, Dowlatabadi creates a resistive female character who has the capacity to work through her traumatic experiences. Drawing on psychoanalysis and trauma theories, this essay aims to offer an interpretative framework to analyze the novel in social, cultural, and gender contexts by zooming in Mergan and her environment.

Keywords: Trauma, Gendered Violence, Psychoanalysis, Patriarchal Culture

Selin Şencan is a lecturer at Izmir Democracy University and a Ph. D student in English literature at Ege University. Her Ph. D thesis is an interdisciplinary study on climate change and Philosophy and her major areas of interests are postmodern British fiction, ecocriticism and cli-fi literature.

WHEN HOME IS A PRISON: DISCOURSE OF EMOTIONAL VIOLENCE IN KATE CHOPIN'S STORIES

Senem Üstün Kaya

Involving many multiple definitions, 'violence' is apparent in different contexts: physical violence, psychological violence, domestic violence, cultural violence, symbolic violence, divine violence, and etc. (De Haan, 2008). In literature, violence is pervasive since many authors tend to reflect the inner core of human nature. For Fromm (1977), "Man differs from the animal by the fact that he is a killer; he is the only primate that kills and tortures members of his own species without any reason, either biological or economics, and who feels satisfaction of doing so" (pp. 24-25). Emotional abuse is one of the forms of violence that is characterized by a person exposing another person to behaviour, which might cause psychological trauma followed by anxiety, chronic depression, or post-traumatic stress disorder (*Dutton, Goodman &; Bennett, 2000, p. 197). *Emotional violence* involves all the behaviour that aimed at humiliation, insult, criticism, sarcasm and abuse of others. The phenomenon of emotional (psychological) violence against women is still a very prominent issue both in life and in literature in almost all cultures. Accepted as the weaker sex, women have suffered from many forms of threats and violation of rights. Likewise, in literary works, women are portrayed as figures repressed under the control of their environment and patriarchy. In literature, female characters are narrated as emotionally tortured by men beneath the stories of perfect marriages or relations. The emotional violence, thus, arises from the tension of male affirmation of power while the narrative in these stories turns into a discourse of gender violence. Kate Chopin is one of the most notable feminist authors who reflected the oppression of men in marriages and the emotionally suffering depressed female figures. Although there is no evident physical violence in Chopin's narrative, the emotional violence towards the female characters is underscored by the author. This study aims at a comparative investigation of the victimized wives and the tyrannical marriages in Kate Chopin's literary works. Within this scope, the discourse analysis of stories is presented based on the narrative style in *The Awakening*, "The Story of an Hour" and "Désirée's Baby" by Kate Chopin to conclude how male characters emotionally abuse female figures to gain power and dominance.

Keywords: emotional violence, discourse, victimized wives, Kate Chopin

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Senem Üstün Kaya graduated from Hacettepe University, English Language and Literature Department in 1996. After finishing the M.A. program at Hacettepe University, English Language and Literature Department, she started the PHD program at Ankara University, Western Languages and Literature Department. In 2009, she received her doctorate degree from Ankara University, English Language and Literature Department. Since 2013, Üstün Kaya has been the Lecturer and the Head of ELT Department at Başkent University, Faculty of Education. Dr. Senem Üstün Kaya is the author of *The Awakening of Angels in the House, Short Stories for ELT Classes, The Spirit of Dickensian Style* and *Edebiyatta Sonsuz bir Serüven: Karşılaştırmalı Edebiyat* and *Shadows of Authors: Biographies Reflected in Literary Texts.* The study areas of Üstün Kaya are English Language and Literature, Stylistics, Comparative Literature and Gender Studies.

VIOLENCE AS A REACTION TO TRAUMATIC LOSS IN DEBBIE TUCKER GREEN'S *STONING MARY*

Seray Bilgin

Debbie Tucker Green (date of birth unknown-) is a prolific black British playwright of the twenty-first century. In her plays, she explores the local and global problems of black people living in Britain, Africa, and the Caribbean without underlining racial identity. Tucker Green mostly presents the effects of violence, trauma, and loss, which are caused by various issues such as AIDS, child soldiering, and stoning punishment as represented in her play *Stoning Mary* (2005). Rather than discussing the reasons for these issues, she portrays their emotional aftermath and their effects on the lives of the characters. Especially, in *Stoning Mary*, violence is a big part of the characters' lives either causing trauma or resulting from trauma. Therefore, it can be argued that the issues of violence, loss, and trauma are portrayed interdependently in this play. The play presents the loss of a family member, which is caused by physical violence, specifically homicide. There are two types of loss in the play: loss of a son and loss of parents. These losses are quite traumatic in the sense that they are unexpected and violent. In line with this idea, *Stoning Mary* underlines the impact of these violent and traumatic losses on the family members who are left behind. In *Stoning Mary*, the characters who experience the bereavement of their loved ones' act in a violent way towards either the perpetrator of the murder or their family members. The characters lose their loved ones because of violence, and they manifest their grief in the forms of physical and verbal violence. It is also seen that they inflict violence on people who they think are responsible for their loss. In this sense, violence is both the reason and consequence of their loss. Accordingly, this study aims to analyse Debbie Tucker Green's play *Stoning Mary* in terms of Tucker Green's representation of loss, violence and trauma in the light of Bowlby's Attachment Theory and the studies of several psychoanalysts. The study discusses that *Stoning Mary* depicts that traumatic loss is likely to result in different grief responses one of which is violence, and violence which is caused by bereavement is mostly inflicted as a means of revenge.

Keywords: Debbie Tucker Green, Stoning Mary, loss, violence, trauma, revenge

Seray Bilgin received her BA and MA degrees from English Language and Literature at Hacettepe University. Currently, she is a PhD student in English Literature at Hacettepe University. She is also working as an instructor of academic English in Modern Languages Department at METU. Her major interests are postcolonial studies, contemporary British theatre, black British theatre and dystopia

THE SADISTIC PLEASURE OF EROTIC VIOLENCE IN ANGELA CARTER'S *THE MAGIC TOYSHOP*

Sezgi Öztop Haner

This paper attempts to examine the acceptable and even normalized representations of violence against women as a natural aspect of female experience in the late twentieth century Anglophone novel. To this end, it posits the practice of reading sadistically that relies on the readers' sympathetic identification with the suffering heroine. Then, a sadistic reader, who is formulated, not born, takes pleasure and creates meaning from textual violence. In this respect, this paper is aimed at responding to the following questions: How does the reader's interplay with the text stimulate the violent act? What strategies are present within the text to involve the reader in a virtual complicity with that act? How do violent deeds implicate the culture in a broad way? To what extent does this text reify cultural attitudes towards violence against women? To what extent does this text label sexuality and to what extent does it respond to existing sexual norms? Through the combination of reader response theory, historical theories of the novel and psychoanalysis, the uneasy relationship between the reader and female protagonist will also be examined. In the process of the reader's sympathetic identification with the novel's heroine, the female protagonist's bodily vulnerability puts her in an emotinally charged position for such an identification, and in the moment of her transgression, she is easily moved from the position of the sympathetic "me" to the abjected "not-me". Accordingly, readers take pleasure from identifying with the heroine throughout her narrative, while still denying her vulnerability. At this point, this paper tries to examine this seeming contradiction by exploring the novel *The Magic Toyshop* by Angela Carter, which will help exploring how the reader can interact both sadistically and sympathetically with the heroine.

Keywords: Angela Carter, *The Magic Toyshop*, sadism, violence, eroticism

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FACES OF DEATH: SIMULATION, AUTHENTICITY AND AUTHENTICITY WITHIN SIMULATION

Shahbaz Khayambashi

Arguably the most fascinating cinematic work created in the United States is a little seen film entitled *Faces of Death* (1978). While some may be aware of this film's existence, it still remains unseen by many. This is almost by design, making this film an unusual synecdoche of American exceptionalism. *Faces of Death* is often designated as one of the most disturbing films ever made, rife with images of real death, atrocity and carnage. Despite allowing viewers to take a look at these dark concepts, however, the film does choose to hide one disturbing truth: very little of it is real. While some of the images incorporated into the film are real, the majority of it is badly faked footage which would be easily distinguished from the real thing, if an individual actually chooses to watch it. In "Faces of Death: Simulation, Authenticity and Authenticity within Simulation," I discuss *Faces of Death*'s use of a concept of kayfabe—an internalized sense of reality—to create a world where the film's reality is saved through a complicated system, incorporating documentaries, fictional characters and other similar concepts, which will at once ensure its realism is not brought under question and that it continues to go unseen. This may be an unusual strategy for a film, but that is what makes it fascinating.

Keywords: death, visual violence, mondo, simulation, authenticity

Shahbaz Khayambashi is an academic, curator and video artist, who is working toward a PhD at York University. His research deals with death in the media and the use of imagery in protest. He has been published in Omega: Journal of Death and Dying, the Journal of Radio and Audio Media and Public. He has presented his research at various conferences across three continents. He is the current chair of Toronto film and video collective Pleasure Dome.

VIOLENCE AND REDEMPTION: A READING OF AFRICAN-AMERICAN SHORT STORIES

Shubhanku Kochar

Black experience in the United States of America can be defined by violence, torture and degradation. First, blacks were abducted from their motherland. Afterwards, they were forced into slavery. For at least 150 years, they were forced to work from sunrise to sunset with whip and gun. Once slavery was abolished, blacks had hoped for a dignified life for themselves, but this dream was soon shattered. The reconstruction failed and systematic violence against the black communities gained ground. Lynching became common and riots became normal. In the twentieth century, racism became more virulent and blacks were oppressed everywhere. From offices to homes, from playground to churches, from schools to universities, there was segregation which promoted the idea of separate, but equal. Blacks in the United States of America have been tortured not just physically, but psychologically and verbally as well. Even after the granting of civil rights, racism has persisted at a subtle level. Recent killing of a black man by a white police officer has exposed the chunks in the idea of melting pot. From 1619 till date, black life in America has witnessed multiple sides of racism concretised through violence both overtly and covertly. The proposed paper aims to examine the short fiction written by African American authors from the perspective of violence and redemption. The paper will answer the following: How African American short stories conceptualise the concept of violence? What are the sub-categories of violence beyond inter racial and intra-racial? How blacks resist and fight back at the system which is inclined to castrate them, how they salvage their inherent dignity amidst such oppressive ambience?

Keywords: Violence, African American, Torture, Redemption, Short stories

Shubhanku Kochar is currently working as an assistant professor at University School of Humanities and Social Sciences at Guru Gobindsingh Indraprastha University, Delhi. He has been teaching since 2012. His areas of interest include African and African diasporic literature along with environmental literary criticism. He has written a novel entitled *Everything Will Be Alright* and his other publications include *Treatment of Violence: A Reading of Toni Morrison's Selected Fiction* and *An Ecocritical Reading of Alice Walker's Selected Works* both published by Lambert Academic Publishers of Germany. He has also published nineteen research papers in both national and international journals. He has also presented various research papers at national and international conferences. He is often invited to deliver talks at various universities on his area of specialization. At present, he has written a play on Partition of India, which is under submission with the publishers. He has also written a chapter for a book on black women writers, which is entitled "New Nation, New Migration and New Negro: A Reading of Black Women Dramatists of Harlem Renaissance", very soon to be published by Lexington Press, an imprint of Rowman and Littlefield, United States. He has also published with Lexington Press his book *Environmental Post-*

Colonialism: A Literary Response (2021). He has also authored a chapter "Horses and Donkeys in Indian Folktales" for a book to be published by Vernon Press, U.S.A. He has signed contract with Vernon Press, U.S.A. for his ongoing project titled *Refrigerated Cultures: A Literary Perspective*, which is due in December 2021. He has also written a chapter "Prison, Protest, Poetry and Pride" which will be published by UNESCO Press in its project related to prison narratives later this year.

RAPES, MURDERS, HONOR KILLINGS: FORMS OF VIOLENCE IN GIOVANNI VERGA'S SHORT STORIES

Simone Pettine

This paper aims to analyze the different forms of violence in Giovanni Verga's short stories. The author, one of the leading exponents of Italian literature of the second half of the Nineteenth Century, represented peasant society and the popular reality of his years with unprecedented depth. The themes of the struggle for life, social Darwinism and a general pessimism could only be accompanied by the artistic rendering of the violence that dominates society, at all its levels. Yet, the term "violence" itself is not enough to render the complexity of the real. Its declinations in Giovanni Verga's short stories are in fact many: it can be the gender violence of *Tentazione*, in which the rape of a young woman is narrated from the point of view of the rapists themselves; real murders, triggered by a diversified series of pretexts (economic, passionate reasons, the "pure violence" of the peasant world), as in *Jeli il pastore* or *Pentolaccia*; finally, the so-called honor crime, which basically remained in force until a few years ago in Italy, with the excellent example of *Cavalleria rusticana*. For the proposal at issue, some carefully selected Verga's short stories will be analyzed in a thematic way; the privileged tools will be those of close reading and textual criticism. It is also the right occasion to demonstrate the universality of the Italian author's themes, such as that of violence. The world represented by Verga is inhospitable, complex, full of abuses. In many respects, in addition to portraying the last decades of the Nineteenth Century, it is still perfectly capable of dialogue with the current reality, typical of many European and non-European countries.

Keywords: rape, murder, violence

Simone Pettine was born in Atri (TE) on 5 February 1993. He currently resides in Pescara. He obtained a three-year degree in *Modern Literature* at the Department of Humanities, Arts and Social Sciences of the "Gabriele d'Annunzio" University of Chieti-Pescara in 2015, then a master's degree in Philology, Linguistics and Literary Traditions in 2017. At the same University, he is currently engaged as a doctoral student, as winner of the call for applications in *Languages, literatures and cultures in contact* (XXXVI cycle, 2020-2023), and Subject Expert of Italian Literature.

SEXUAL VIOLENCE: A READING OF SHARAKUMAR LIMBALE'S *AKKARMASHI* (THE OUTCASTE)

Siva V.

Violence against women is being occurred throughout the world. It affects women physically, physiologically and sexually. Sexual violence, prominent issue and becomes a world problem today. Sexual violence encompasses sexual assault, sexual abuse and rape and differs from country to country. When it comes to India, sexual violence is largely targeted at Dalit and tribal women when comparing to non- Dalit women because of the caste system of India. The caste system of India functions as a social hierarchy in which Dalit women are labeled as untouchable, they are excluded from the public sphere, therefore Dalit women are helpless and whose voices are muted. Dalit women are socially, economically and politically marginalized, unlike the upper-caste Hindu women, hence the caste Hindu men take advantage of Dalit women and they are brutally raped by the caste Hindu men. A recent case study says eighty percent of Dalit women facing rape and sexual assault by the upper caste men in India (*National Herald*). In spite of strong constitutional laws, sexual violence continues in India, which never comes into the limelight. In this regard, the present article explores the sexual violence of Dalit Women in Sharkumarkumar Limbale's outstanding work *Akkarmashi* (2003) (The Outcaste). This article discusses the link between sexual violence and the caste system in India and also this paper displays how Dalit women are sexually exploited through the social practice called the Devadasi system for centuries and this social practice is legalized and sanctified in the name of religion, God and caste in India.

Keywords: Caste system, Dalit Women, Sexual violence, Davadasi System, Sanctification

Siva V. is a research scholar at Gandhigram Rural Institute, Tamilnadu, India. Siva has worked as an assistant professor for three years at Don Bosco College. Siva is interested in subaltern and postmodern studies.

PHYSICAL, PSYCHOLOGICAL AND NATURAL VIOLENCE IN SHAKESPEARE'S *KING LEAR*

Sneha Chakraborty

Concerning the relationship between the victim and the perpetrator, the classification for violence encompasses three basic categories: physical, sexual, and psychological. However, defining an act of violence that violates an individual's integrity into a binary would limit the spectrum of possible judgments. The act of violence should always be viewed from multiple perspectives, as it continues to function as a cohesive system to inflict pain either consciously or unconsciously. In this research, I'd like to critically identify the various dimensions of violence shown in Shakespeare's magnum opus, *King Lear*. Shakespearean tragedies frequently find a unique way of expressing violence that acts on multiple foundational grounds, where one action usually results in a completely different course of reaction. It will provide an intriguing look at how the loss of authority and material goods can be linked directly to the cause of psychological suffering. Self-inflicted pain has a significantly more powerful and systematic effect than being violated by external stimuli. King Lear's lunacy needs to be analysed to determine the level of violence that affected him the most and led him to madness. It started with the betrayal of his daughters and the loss of belongings, but the intensity grew much stronger because of the anguish he created himself, which reshuffled his entire course of normalcy. It raises the fundamental question as to whether the violence could be controlled if he was not influenced by worldly possessions or got swayed away by his emotions. Nature acted as a perfect symbol of power and dominance which portrayed the emotions beyond the dialogues of the characters with its tumultuous imagery and took it to an abstract level. The paper would make a further attempt to link the catastrophic events that Shakespeare expertly combined to evoke the conflicts of his characters and the violence inflicted upon them.

Keywords: violence, cohesive, madness, self-inflicted, nature

Sneha Chakraborty is currently a Postgraduate student at the Department of Comparative Literature, Jadavpur University. Her research interests include Renaissance and Post Colonial Studies. She wants to pursue her research work in renaissance studies and try to evaluate the positioning of race, gender, class and the politics associated with the nature of representation in the narrative techniques

HUMAN, ALL TOO HUMAN: VIOLENCE, EXISTENCE, AND A PROBABLE MUTATION

Sonakshi Srivastava

Monika Fludernik (2020) traces the origins of otium (leisure) native to India, and its gradual disintegration due to the contemporary work conditions that prioritize the "Western work ethic". She writes: "Early post-Independence examples of the otium motif link the perceived lack of leisure to colonialism and to imposed British habits of industry, thus adding a clear framework of (post)coloniality to the topic…… the idealization of indigenous Indian leisure should be interpreted as a reaction to globalization and its effects on the Indian (upper) middle classes". Attempting to locate a close synonym for otium, Fludernik proposes a formal description of the word that is primarily "determined by a freedom from imposed constraints (e.g., deadlines, schedules, immediate tasks) and a freedom for a particular otium activity, or project". She reads otium as a mode of resistance against the violent onslaught of a work ethic that is an absolute requisite of the neoliberal project. This awareness contextualises Sampath's condition. The protagonist of Kiran Desai's *Hullabaloo in the Guava Orchard,* Sampath wishes to escape from the violence of the world that is too much with him. Disenchanted by the promises of modernity, and frustrated with the formulaic existence, Sampath escapes into a forest to relieve his boredom. However, this relief is also short-lived, for the human world that he believed he had left behind comes to haunt his days of leisure in the forest. Sampath is finally able to transcend the clamour of existence, and inevitably that of boredom by metamorphosing into a guava. In this paper, I will attempt to negotiate the possibilities opened up by such narratives of metamorphosis (Sampath is not a singular case, Gregor Samsa predates him) as an escape from the "silent" violence of the "eternal recurrence of the same" that is characteristic of our lives in the age of late capitalism. Couched in what Braidotti terms "posthuman convergence", can these narratives of metamorphoses be understood as a protest against the mundane, envisioning a nonviolent future? These are some of the questions that I will attempt to navigate through by engaging with Desai's novel as the key text.

Keywords: boredom, metamorphosis, leisure, work.

Sonakshi Srivastava graduated from the University of Delhi in 2020. She is an MPhil candidate at Indraprastha University, Delhi, where she researches on the Anthropocene, the English novel, and history of emotions. She was also an Oceanvale Scholar for the Spring-Autumn session at Kirori Mal College, University of Delhi, where she researched on the representation of emotions in Kobo Abe's works. She is also the recipient of the Tempus Public Foundation scholarship. Her other areas of interests include aesthetics and critical theory, memory and trauma studies, bioethics, food studies, and Indian writing in English among others.

MAPPING PAIN: THE PRISM OF VIOLENCE IN KIM KI DUK'S FILMOGRAPHY.

Srimayee Gangopadhyay

The roots of violence, or the infliction of pain against the other or the self, can be traced to a myriad of extreme emotions: anger, alienation, hatred, jealousy, existentialism; and can result in varying magnitudes of excruciation, some ounce of borderline pleasure and even a sense of fulfilment. Cinematic portrayals of violence, whether graphic or suggestive, have explored innovatively the chasms of darker desires and instincts, while overlapping deeper psychological aspects and linking them to realistic patterns of behaviour in, more often than not, surrealistic turn of events. This paper attempts to evaluate the reflection of violence in Korean new wave cinema, in general and Kim Ki-Duk's filmography, in particular: a sneak peek into that microcosm of gore, horror, suicidal and sociopathic predilections which, by and large, inform the macrocosm of the multi-complex, divisive and degenerative human psyche. Predominantly a dystopic domain, Ki-duk's esoterica is a redefinition of cinema in that it is a raw revelation of our inherent darkness and disorders. In emblemising the human condition, Ki-duk wields silence as both the source of and catalytic to action where the characters communicate solely through the mere eloquence of idiosyncratic and sado-masochistic gestures. Violence in films such as *3-Iron*, *Pieta*, *Time* etc. is multi-dimensional, impulsive and inundating; it comes as a force that is subconscious and often systematic leading to pathos, wakefulness and further detachment. It swerves the path of present, culminating either in a transcendental 'death' or a retreat to the normalcy of past, connected in a circle. The primary conflict here is the self's relentless urge to stabilize the self and the use of violence as an act of escape rather than rebellion. Even when that stability is threatened by external forces, it is a conflict that remains primarily internal, resorting to corporeal and psychological chastisement- and finally, death that unties them from all these bondages. Instead of attempting to solve the puzzle, Ki-Duk rearranges the pieces of the human soul by syncing it with its demons.

Keywords: Violence, Pain, Emotion, Korean New Wave Cinema, Kim Ki-Duk, Sado-masochism.

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STATE VIOLENCE IN ANTHONY BURGESS'S *A CLOCKWORK ORANGE*

Şebnem Düzgün

Anthony Burgess's *A Clockwork Orange* (1962) is a dystopian work that tells mainly the story of Alex, a member of a teenager gang involving in various types of violence, like murder, mugging, and sexual harassment. The novel focuses not only on the violence performed by Alex and his friends, but also on the violence exercised by the state. The state attempts to dominate and rehabilitate Alex by using the institutional power of prison and hospital to punish him for challenging its authority by breaking the laws made to prevent violent ad criminal behaviours. He is imprisoned and forced to volunteer for an experimental reconditioning method called "Ludovico Technique," which aims to cure the brutal nature of individuals who have a tendency towards violence. During this remodelling process, Alex becomes a passive receiver of state violence, and he is made to detest the things he most liked in his previous life, namely violence and sex. As the title suggests, he is transformed from an organic being that has his own will to a mechanical being controlled and conditioned by the state. He is drugged and forced to watch some violent and pornographic images accompanied by Beethoven's Ninth Symphony, one of Alex's favourite compositions. His mind is conditioned in such a way that he feels sick when he hears Beethoven's music or encounters the things related to violence and sex. As such, Alex is deprived of free will and his mind, self, and body are exposed to violence. Alex's state-controlled transformation through violence shows the desire of political authorities to redesign their citizens according to their own ideology. Moreover, embodying political power, they 'tame,' brainwash, and reform Alex, a criminal and social outcast who violates their rules, to make him recognise and acknowledge their power. In this way, the state manipulates its scientific and technological power to enforce its authority over disobedient civilians. This study aims to study *A Clockwork Orange* in the light of Foucault's theory about power to show that the state contains and controls nonconformist individuals and uses violence as a political apparatus to sustain its ideology and hegemony.

Keywords: Anthony Burgess, *A Clockwork Orange*, Foucault, state violence, power, domination

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REPRESENTATION AS VIOLENCE: EPISTEMIC VIOLENCE AND THE POWER OF ART IN DE-LINKING FROM VIOLENT EPISTEMOLOGIES

Şemsettin Tabur

The proposed paper seeks to explore when and how representation becomes itself a form of violence. Through the analytical concept of "epistemic violence" which is defined by Enrique Galvan-Alvarez as the "violence exerted against or through knowledge," I propose to look at the interrelated processes in which knowledge, once shaped by hegemonic, power-related discourses and diverse societal conditions, enforces certain frames and constants and thereby limiting other, alternative ways of thinking about a given social phenomenon. With Western debates on violence, including Galtung and Bordieu's accounts, and the premises of decolonial studies in mind, I will refer to the potential functions or outcomes of even what we deem as academic, scholarly knowledge in promoting certain narratives or modes of thinking/knowing while delegitimizing others. In such discourses when knowledge or representation becomes violence, what Walter Mignolo formulates as epistemic de-linking or disengaging from the obligation to see/interpret the world from certain postulations becomes crucial. The works of scholars such as Frantz Fanon and Anibal Quijano, for instance, have been read and interpreted in terms of breaking free from the epistemic violence, and this will be addressed briefly in the proposed paper. More important however, I will refer to the power of art, literature in particular, in disrupting hegemonic narratives and representations and thereby inviting readers to what is known to be a form of "border-thinking" in bell hook's words. Finally, writers such Toni Morrison and Mohsin Khamid will be referred as the examples of such a critical stance.

Keywords: epistemic violence, representation, decoloniality, eurocentrism, narrating violence

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A COMPARATIVE READING OF TRAUMA NARRATIVES: ART SPIEGELMAN'S *MAUS* AND KURT VONNEGUT'S *SLAUGHTERHOUSE-FIVE*

Taner Can

Creating a 'trauma narrative' is a treatment method used in psychology to help trauma survivors by exposing them to memories of the experience in a safe environment. Literary works written in the aftermath of wars contain some famous examples of trauma narratives. Many a writer who survived the war put the pen to the paper and experimented with various narrative forms to overcome the painful memories through the power of storytelling. Art Spiegelman's *Maus* (1980-1991) and Kurt Vonnegut's *Slaughterhouse-Five* (1969) can be taken as examples of the multifarious narrative forms and strategies used in trauma narratives about war. As the writers themselves acknowledge, both texts are centred on the post-traumatic stress disorder (PTSD) caused by the writers and their families' tragic experiences in the Second World War. Yet, Vonnegut and Spiegelman employed completely different narrative forms and styles to depict the impact of the war on the individual's psychology. Vonnegut's *Slaughterhouse-Five* is an experimental novel about the writer's traumatic experience during the bombing of Dresden in World War II. It is a notoriously difficult novel to classify as it brings together various literary genres, including autobiography, history writing, poetry and science fiction in a self-reflexive, fragmented narrative style. Serialised between 1980 and 1991, *Maus* is, on the other hand, a graphic novel based on Spiegelman's Jewish parents' life in pre-World War II Poland, the years they spent evading the Nazis, and their deportation to Auschwitz. Received with fierce controversy when it was first published, as many claimed that graphic novel degraded the seriousness of the Holocaust, *Maus* later became a classic text of war literature. A comparative analysis of these two texts will help illustrate the variety of forms that trauma narratives can take and the function of storytelling in coping with PTSD.

Keywords: The Second World War, War Literature, Fiction, Trauma Theory, Memory

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THE BLACK QUEER BODY AS A SITE OF CONTESTED SPACE

Taylor D. Duckett

The Black body has been a site of contestation, having to continually advocate for its right to exist, and from the initial point of contestation, transgressed, as seen through the legacies of chattel enslavement, Jim Crow, and the contemporary Black Lives Matter Movement. African Americans who also identify as queer have had an intersectional form of bodily contestation and transgression due to Eurocentric hegemony demanding adherence to heteronormativity. This is exemplified Black queer individuals often never being fully accepted by either identity group due to what is perceived as non-normative, a queer sexuality and gender expression within the Black community, and blackness within the queer community. This paper argues that performance is a way to help Black queer individuals reclaim space and fight back against the ways in which their bodies have been transgressed. Furthermore, this paper argues that there is no division between the sacred and the profane, and as such, there is no validity in the notion of a profane body, or state of being, as it pertains to both blackness and queerness. To support this argument, an African-centered approach to ontology and epistemology are used to help situate the Black queer body. Additional theoretical frameworks that are used come from performance studies as well as gender studies, citing the works of Jose Munoz, Ana-Maurine Laura, Diana Taylor, and Judith Butler. Afrocentric paradigms are applied to performance and gender studies to ensure that the Black queer body is viewed as the subject of analysis and not the object. Additional evidence used to support this paper have been drawn from performance ethnographies to highlight how performance within the Black queer community has been used for the purposes of liberation, healing, and creating new, non-normative, knowledge systems.

Keywords: African-centered, Afrocentricity, African American, Queer, Performance, Gender Studies, Liberation

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VIOLENCE, RACE, AND CORPORATE RESPONSE(S) IN THE NATIONAL BASKETBALL ASSOCIATION (NBA)

Till Neuhaus

Professional athletes are admired for their superior physical strength, ability, and sheer power. However, every once in a while, these abilities are directed in – by the game/rules – unintended and even forbidden ways, such as (flagrant) fouls, brawls, or physical altercations; some of these are considered a part of the game (i.e. a tactical foul) others are considered unsportsmanlike. One incident, which clearly ranges in the unsportsmanlike category was the "Malice in the Palice" (2004) in which basketball players of the Indiana Pacers and the Detroit Pistons first fought each other and – after being hit by an object thrown from the bleachers – attacked fans. The footage of the altercation was shared by traditional media and resulted in a 20% drop in viewership for the following NBA's finals (cf. Lorenz 2013, 29). However, this incident must be contextualized with the league's history as the NBA has been considered "[…] drug-infested and too-black […]" (Kiersh 1992, 28) in the 1970s – times in which the league also did not operate financially successful. Historically speaking, institutionalized American basketball has featured racial tensions since its earliest days (cf. Neuhaus/Thomas forthcoming). However, the league's commissioner, David Stern, turned the league around in the 1980s and beyond as he was convinced that "[…] race would not be an abiding issue to NBA fans, at least as long as it was handled correctly" (Maharaj 1999, 231). The underlying dynamic Stern is indirectly referring to is the fact that the majority of (financially potent) viewership is White whereas the majority of players is of African-American heritage. One key pillar of Stern's approach of *handling race correctly* has been identified as making "Black men safe for (White) consumers in the interest of profit" (Hughes 2004, 164) or, in other words, taming Black men, their bodies, cultures, expressions, and aggression through a regime of "surveillance and regulation" (Leonard 2006, 160) which manifests itself in "seemingly innocent decisions, league administrations, and fan discourse" (B'beri/Hogarth 2009, 91). Thereby, the Malice in the Palice as well as the leagues reactions can be read as an incident of violence which sheds light on underlying and intertwined racial, economic, media, and representational dynamics which this presentation tries to capture, contextualize, and analyse.

Keywords: Basketball, Brawl, Race, Corporate Colonization, Media Representation

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WHO IS RESPONSIBLE? THE POLITICS OF STRUCTURAL VIOLENCE IN SELECTED FILMS

Trayee Sinha

As pointed out by environmentalists on one hand and humanists on the other, the world is in a state of flux. With the change of concepts, ideas and attitudes one could observe the change in relations and globalization is a significant factor behind this. The instincts of the living beings are guided by different layers of consciousness. As pointed out by Freud long back, the layers of mind produce different levels of emotions- both positive and negative. Violence is one of the forms to impose restrictions, it expresses someone's state of mind. Violence reveals aggression and it often leads to the disfunction of mind. From the general overview of various theoreticians, violence can be interpreted in various categories: violence as a condition of human nature and violence as a consequence of a crippled psyche. Coined by the Norwegian sociologist Johan Galtung, the term 'structural violence' deprives people of their basic needs. Various social institutions practice various forms of structural violence. Family violence, gender violence, racial violence, police violence, hate crimes, state violence, terrorism, war are various forms of structural violence. There are certain factors which contribute to the persistence of violence among the individuals. The present paper attempts to interrogate structural violence from gender perspective. The patriarchal society has been preaching and practicing different forms of structural violence from time immemorial. The paper will attempt to show the relation between violence and gender through the analysis of selected films. Visual Representation has always been a significant form of communication – it presents a situation in an audio-visual manner to create the maximum effect to find out the spectators' response to this. It also includes the violence of the 'other' genders who have always been excluded from the mainstream discourse. Media has always played significant role to expose gender violence and the paper will attempt to explore the hegemony of the perpetrators of violence to suppress the victim's voices.

Keywords: Structural violence, gender, perpetrator, hegemony, media.

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WILFRED OWEN'S REPRESENTATION OF VIOLENCE OF THE FIRST WORLD WAR IN HIS POEMS

Tuğçe Soygül

The poetry of the First World War comprises diverse and subjective perspectives of the war experience by poets. Due to this variety, war poetry can be divided into two types as pro-war and anti-war poems, regarding the attitude of the poet towards the Great War. While early war poetry or pro-war poetry promotes the war, late war poetry or anti-war poetry protests the war. Hence, it is possible to observe this division in Wilfred Owen's poems that creates a complete contrast between anti-war images such as victimisation, sacrifice, slaughter and violence with pro-war images such as glorification, victory, heroism and power through his realistic representation of the war and violence. Fighting in the war as a soldier poet or trench poet, Owen represents war in a realistic way by interpreting the tragedy of war in a more sensitive way by making use of the core ideas in the pro-war poems to turn these ideas against themselves by reconstructing a more realistic depiction of the war experience in his poems to lay bare the violent and brutal aspect of the war. This kind of subversion is best seen in Owen's "Dulce et Decorum Est" (1917) and "Anthem for Doomed Youth" (1917), both claiming that dying heroically for one's country is actually a lie which takes away the notion of heroism with the representation of violent images of dying soldiers who cannot have a proper funeral since their bodies get lost in the trenches. In that sense, Owen deconstructs the glorified portrayal of death with the depiction of the grotesque bodies of the dead soldier, along with the shell-shock victims, to stress that there is nothing graceful or heroic about dying in a violent way. In this context, therefore, this paper analyses Wilfred Owens's representation of his violent experience of the war in his poems, "Dulce et Decorum Est" and "Anthem for Doomed Youth", emphasising the futility of the war and the waste of human lives through images of violence, death and suffering.

Keywords: Wilfred Owen, "Dulce et Decorum Est", "Anthem for Doomed Youth", Violence, First World War

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ŞİDDETİN MİTİK TEMSİLLERİ ÜZERİNE KARŞILAŞTIRMALI BİR DEĞERLENDİRME

Ülfet Dağ

Şiddet insanın yaratılışından beri var olan özellikle son dönemde kitle iletişim araçlarının ve internetin yaygınlaşmasıyla daha da görünür hale gelen ve toplumun önü alınamayan kanayan yarasıdır. İnsanlığın ilksel hali olan mitlerde de, şiddet olayların çözümünde başvurulan bir eylem şeklinde karşımıza çıkmaktadır. İnsanlığın ilk varoluşundan bu güne fiziksel, ruhsal, düşünsel ve davranışsal pek çok şeyi mitlerde bulmak mümkündür. Mitler tüm bu düşünce ve davranışların sembolik olarak aktarımıdır. Mitler ilksel felsefe varsayılırsa onlardan evren, çevre, insan, zaman, geçmiş ve geleceğe dair veriler elde etmek mümkündür. Bunun yanı sıra din, antropoloji, astronomi, edebiyat, psikoloji vb. pek çok bilimin temelinde de mitlerin olduğu söylenebilir. Bu yönüyle mitler son derece etiyolojiktir. Mitlerde insanların ve tanrıların olumlu özelliklerinin yanı sıra olumsuz özellikleri de geniş yer tutar. Bunlardan biri de şiddettir. Evrenin ve insanın yaratılması, tanrıların ortaya çıkması mücadele gerektiren eylemler olmuştur ve bu mücadelede en çok başvurulan yöntem şiddettir. Mitolojide şiddet yıkıcıyken yapıcı özelliğe evrilir. Evrenin yaratılışının ardından tanrıların ortaya çıkması, aralarındaki güç ve iktidar savaşı pek çok mitik sistemde bir çağı kapatan ve yenisini açan eylemlerdir. İnsanın yaratılışıyla birlikte şiddet eylemi farklı boyutlara taşınır: tanrılar arası şiddet, tanrı-tanrıça mücadelesinde şiddet ve cinsiyet, tanrıların insanlara uyguladığı şiddet ve insan ilişkilerinde şiddet. Gökyüzündeki şiddet yeryüzüne inerken insan çağlarıyla birlikte dünyanın sonunu getirir. Şiddet aynı zamanda tanrıların insanları cezalandırmasında bir ölçüttür. Bu ölçüt toplumsal, psikolojik, fiziksel, cinsel ve ekonomik şiddet şeklinde karşımıza çıkar. Eskatoloji mitleri (dünyanın sonunu anlatan mitler) toplumsal şiddet bağlamında değerlendirilebilir. Kişinin yaptığı eylemler sonucu cezalandırılması psikolojik ve fiziksel şiddetken, tanrıların ölümlülere âşık olup karşılık bulamaması cinsel şiddete, tanrıların gazabına uğrayan özellikle tarım ve hayvancılıkla uğraşan toplumlarda çölleşme, yağmur yağmaması, sel basması gibi meteorolojik olaylar ekonomik şiddete örnek teşkil edebilir. Mitler adeta günümüzün bir panoramasıdır. Tıpkı günümüzde teknoloji ve bilimin ilerlemesi şiddetti engelleyemediği gibi mitik çağlarda insanın keşfettiği ve kullandığı aletlerin işlevleri arttıkça şiddet de artan orana sahiptir. Böylelikle gelişmişlik düzeyi ile şiddetin azalması beklenirken bu olgunun geçmişten günümüze devam ettiği gözlemlenebilir. Bu çalışma, mitlerde şiddetin yerini, yaratılış ve yok oluştaki rolünü, unsurlarını ve boyutlarını değerlendirmeyi amaçlar. Çalışmada karşılaştırmalı yöntem ışığında kolektif bilinçaltında şiddetin temsilleri örneklerle tartışılacaktır.

Anahtar Kelimeler: şiddet, mit, insan çağları, savaş, kıyamet.

Ülfet Dağ 1985 senesinde Karaman'da doğdu. Lisans ve lisansüstü eğitimini Eskişehir Osmangazi Üniversitesi Karşılaştırmalı Edebiyat Bölümü'nde tamamladı. 2011 yılından bu yana Selçuk Üniversitesi Karşılaştırmalı Edebiyat

Bölümü'nde görev yapmaktadır. Yüksek lisansını "Euripides'in *Helene* ve Selahattin Batu'nun *Güzel Helena* Eserlerinde Mitik Unsurların Karşılaştırılması" başlıklı tezi ile tamamladı. Doktorasını "Geleceği Geçmişle Kurgulamak: Bilim Kurgu Romanları ve Çağcıllaştırılmış Mitler" başlıklı tezi ile tamamladı. Sembol, mitoloji, distopya ve bilim kurgu romanları ilgi ve çalışma alanları arasındadır.

THE QUESTION OF AGGRESSIVITY IN NIETZSCHE AND PYSCHOANALYSIS

Yunus Tuncel

Aggression and all the related phenomena such as violence and cruelty are common themes in Nietzsche's writings, which are often read out of context. Nietzsche's main concern, as I will argue in my paper, is two-fold: first, to be honest with ourselves with all things that are cruel, and second, to find individually and culturally meaningful ways for channeling these cruel and aggressive tendencies in human life, ways through which we can strive for higher states of being, as the concept of the overhuman connotes. Psychoanalysis accepts Nietzsche's ideas on aggression and cruelty to a large extent. It must also be noted here that one should not look at aggression only in its physical sense, but rather in an integral way, which accepts non-physical aspects of these phenomena. In our patriarchal society, men seem to be more aggressive physically; however, when we consider aggression in a broader sense, women and men are all aggressive in one way or another. What I plan to do in this paper is to highlight some of Nietzsche's core ideas on aggression and see how Adler and Freud responded to his ideas, or more accurately put, to the question of aggression—Freud does not openly acknowledge Nietzsche's influence on his thought. It was Adler who accepted a deep drive in the human soul, which is of the nature of aggression, although by 'aggression' he seems to mean assertion. Freud, however, was late in acknowledging this drive. The first acknowledgment by Freud comes in his *Beyond the Pleasure Principle*, and a stronger treatment of the subject can be found in his *Civilization and its Discontent.* After exploring the relationship between Nietzsche's ideas and those of psychoanalysis, I will also address some of their differences on the question of aggression in terms of culture-making. The issue of aggressivity has had a lukewarm reception in psychoanalysis, partly due to Freud's reluctance to accept it in the early years of the movement. who acknowledged the existence of death drive and aggressivity associated with it only in his late works, starting with *Beyond the Pleasure Principle*. Freud gives his own reasons as to why accepting the presence of aggression in the human soul and culture is difficult, especially in his *Civilization and its Discontent.* It should be noted here that Western civilization since the Socratic Greeks has had difficulty facing the truth of aggression—therefore, Freud in his early resistance was not an exception but rather a norm--and it was only with Marquis de Sade and Nietzsche that we start seeing a reversal in this fundamental area of human life and society. In this short paper, I will not address the way De Sade deals with the problem, but rather start with Nietzsche's ideas and then move on to Adler who first presented his views on aggression in 1908, many years before Freud could accept it.

Keywords: aggressivity, aggression, psychoanalysis.

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